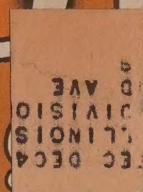


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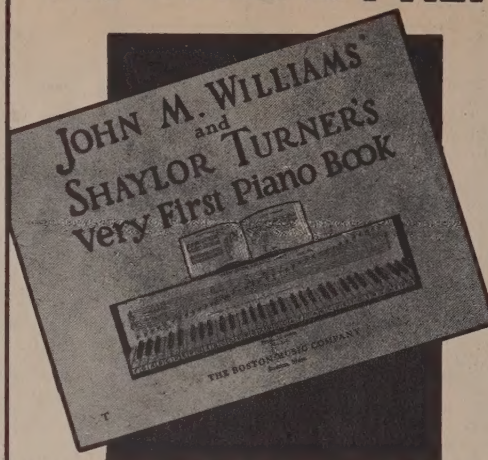
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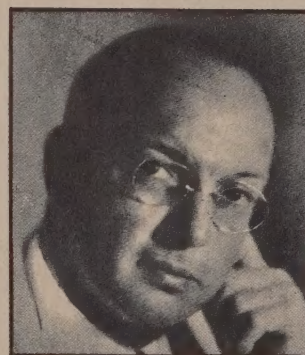
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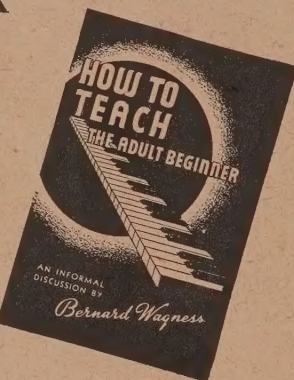
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ONCE on a trip to New Orleans during the war we saw two G. I. Joes returning from the front. Both had been wounded, but not to an extent that they were unable to carry duffel bags. One was leaning on the other, as they walked along. Suddenly he was pushed aside by his companion, who said, "Lean on yo'sef, brother. You ain't no cripple and I ain't no crutch!"

This significant remark made us think of the reason for the failure of many students. We know of the case of a woman student who studied with the late Constantin von Sternberg (1852-1924), in Philadelphia. Sternberg, a pupil of Moscheles, Reinecke, Kullak, and Liszt, was one of the foremost teachers of his day. He was capable of teaching a talented pupil to lean upon himself, but here was an instance of a wealthy woman who was a born trailer. She had never developed any motive power of her own and was lost without her master.

The objective of every good teacher is to make his pupils independent. Any sound course of music study takes this into consideration. The old day, when it sufficed to give a pupil a few pieces and a few exercises, is now happily past. The music teacher of standing seeks to provide a pupil with a well rounded equipment. He shows each pupil what is necessary to develop each phase of technic, finger exercises, scales, arpeggios, octaves, and then supplies him with the knowledge of how such technical equipment may be kept up, expanded, and developed. This, together with an understanding of the structural background of music and an adequate repertoire, remains a permanent possession.

Mr. Sternberg told us that after having studied with eleven famous teachers, he came to a time when he realized that he would have to start a new musical existence and develop his own musical independence. It is not until a student reaches such a point that he becomes himself. Unsupported, unassisted, he must seek his own soul and develop new fields. Then, and then only does he become a distinct artist. He of course will continue to learn from his colleagues. He may, indeed, return at periods to other masters for special coaching. Two great master teachers, Theodore Leschetizky and Leopold Auer, always emphasized the need for student independence. Once, at the home of Ernest Schelling, Leopold Auer said to your editor, "A musical training that makes the pupil feel everlastingly that he is dependent upon his teacher never makes a real virtuoso. The student must learn to think for himself. The master must sometimes resort to the Socratic method of asking his pupil how he would solve this or that problem. If these problems are all solved by the teacher, the pupil is merely a follower, like a puppy on a string."

Auer died in 1930 but the astonishing number of virtuosos he taught are still playing with consummate artistic mastery. He said, "The most interesting time in the student's life is when he

## Lean on Yourself

is leaving the nest; when he is trying his wings and going ahead on his own."

The fascinating thing about musical development is that with the sincerely musical person it never need stop. There are opportunities on all

sides for incessant self-development. This is particularly true in these days of radio and records and great numbers of new musical books. The output of new musical books of high educational value, during the past year, is many times that of the first years of the present century.

Personal independence, the habit of leaning on oneself is a trait which must be instilled from childhood. Many children are so hopelessly pampered that all through their after lives they do as little real work as possible. Anything they can "put off" upon someone else is always passed along. They soon become so indolent that they finally become like mollusks, lolling in the river beds

and waiting for the tides of life to bring food to their mouths. We have met many musical mollusks who are incapable of progressing, largely because of the fact, that in their early lessons they were not trained to think for themselves.

Many brave people who have met with disabilities cultivate a kind of independence which puts to shame that of many who have no unusual obstacles in their paths. One of the most independent, self-contained, and resolute musicians of the present day is our remarkable friend, Alec Templeton, who, despite a physical obstacle, has accomplished a hundred times as much as thousands of musicians who lacked his independence and his enthusiasm to reach musical achievements which have brought great joy to millions. Behind all of his work is a sound musicianship which has commanded the re-

spect of leading musicians of his day. Much of Mr. Templeton's work is so distinctly original that his independence of thought is obvious to all.

Another great artist who has surprised the world by refusing to lean on others, after she met with a severe case of poliomyelitis, is the famous Australian grand opera prima donna, Marjorie Lawrence. Readers of THE ETUDE must feel a rich bond with Miss Lawrence, as she has related her early devotion to THE ETUDE, when she was a girl in Australia, at which time she stated she used to wait at her garden gate for days until the postman brought her copy. After recovering from her severe attack she was unable to walk, but this did not dismay an artist of her independent spirit. Her voice became more glorious than ever before and she returned to the Metropolitan Opera Company and to the concert stage in America and in Europe, meeting with unusual success. What a splendid example of independence! She did not give up and lean on public sympathy. Not courageous Marjorie Lawrence!

Recently, in lunching with the very active and clear thinking



MARJORIE LAWRENCE IN PARIS  
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# A Master Speaks of the Masters

Isidor Philipp Evokes Great Names of the Past

by Maurice Dumesnil

Concert Pianist and Author

**T**O SIT in tête-à-tête with a great musician who actually has known Liszt, Tchaikovsky, Anton Rubinstein, Gounod, among others, who has spoken with them, played for them, and exchanged ideas with them, is indeed a rare experience. When this master is endowed with a phenomenal memory which enables him to conjure up these occasions as if they had happened yesterday; when moreover he possesses the gift of narrating them in vivid, descriptive manner, one feels most fortunate in being able to partake of such fascinating recollections.

In his apartment overlooking Broadway, Isidor Philipp was seated in front of a large window. The sun was setting and as he gazed at the bustling thoroughfare below, I could detect in his eyes a shade of nostalgia for the tranquillity of the French countryside with its peaceful rivers, ancient forests, old villages nestling among rolling hills; and above all, beautiful Paris where he had left behind a host of lifelong friends. For an hour we had discussed the present musical conditions there, so unsettled as yet, and now the Master let his thoughts wander into a comparison with the days of long ago, when he himself was a student in the early stages of a career which for sixty years would keep him constantly in the forefront as a virtuoso and a pedagogue of unexcelled prominence. What a glorious period that must have been! The Opéra, most beautiful lyric theater in the world, had just been constructed; the capital was a center of attraction for all artists in search of the ultimate consecration; the Salle Érard was a musical arena where great pianists vied with one another for the favor of aristocratic audiences. Those were really unforgettable years.

## Meeting Liszt

One day as young student Philipp was in the music store of Durdilly, looking at some pieces, a man came in, slim, tall, erect, dressed in tight-fitting ecclesiastical garb. Although he had never seen the "immortal Franz," the youth immediately recognized him from his pictures and needless to say, looked at him with admiration and curiosity.

"Could you tell me if I can buy some music by Liszt here?" inquired the visitor, evidently thinking he was talking to a clerk.

"Certainly. I am sure you can find here most of your works, Maître."

"How do you know who I am?"

"Who would not know you. . ."

This broke the ice and when Liszt heard that his interlocutor was a pianist, or rather an "apprentice pianist" as M. Philipp jokingly puts it, he became interested and asked with whom he was studying.

"Georges Mathias, Stephen Heller, and now Saint-Saëns."

Liszt's face brightened as he heard the last name. "Saint-Saëns," he exclaimed, "the greatest musician in France! One of the greatest in the world today. How fortunate you are. . ." Then he requested a small favor:

"My young colleague, would it disturb you very much to go out and get me a cab? I feel much afraid of the traffic on these Paris streets. If you will do that I will be much obliged to you."

While Philipp was out on the errand, M. Durdilly

emerged from his office at the back, and Liszt bought his E-flat Concerto, the three Nocturnes, and that brilliant piece: *The Fountains of the Villa d'Este*.

"When I drove up in the cab," M. Philipp recounts, "Liszt came out of the store and asked in which direction I was going. When I mentioned the Avenue de Villiers he asked me to ride with him, as he was going to the home of the famous Hungarian painter Munkácsy, on that same avenue. One can imagine what a thrilling experience that was for me."

How did Liszt play? What did he really look like? There seems to have been two distinct periods in his personality. In the earlier years, according to Stephen Heller, he "raised his head with an inspired air, lifting to Heaven his wide open and staring eyes, as if he



THE MOST RECENT PICTURE OF M. ISIDOR PHILIPP

With his pupil, M. Maurice Dumesnil (left), whom M. Philipp calls "mon petit" ("my little one").

were gazing at the stars of the firmament. In so doing his rather long neck became elongated even more." But in his later years there was a complete change in his attitude at the piano. M. Philipp remembers "how he often bent forward over the keyboard, spreading his elbows outward, gesticulating with his arms, his chin up in the air. At times he gave the impression that he was about to rise from his chair and take wings. However, it all was as natural as his first and more ethereal manner, for Liszt was never an actor and everything he did was sincere, even long after fair femininity had ceased to idolize merely the sight of the man instead of appreciating the sound of his playing."

## An Incomparable Artist

In 1886, the year of Liszt's death, his rival, Anton Rubinstein, visited Paris, and M. Philipp secured an interview during which he hoped to submit his interpretation of the Fourth Concerto to its composer,

and perhaps receive a few pointers. The giant—he was really a giant in every way—was seated in an armchair. Two ladies were with him. "I only have five minutes to give you, young man," he said; whereupon the ladies rose instantly and took leave. Rubinstein laughed: "That's the way I get rid of annoying visitors. But I have plenty of time. You don't disturb me in the least." However, he preferred not to hear the concerto which the young virtuoso was to play the following Sunday at the Concerts-Colonne. "No," he said, "it is wrong for a composer to interfere with an interpreter's personality. Just play it in your own way and according to your own ideas." M. Philipp, instead, played for him his difficult *Variations*.

But what kind of a pianist was Rubinstein? Rubinstein . . . that fabulous musician who now appears in the light of a legendary character. With what keen interest I listened to the following musical portrait:

"His technic, though extraordinary, was not always entirely clear. But the fire, the bravura, the life, and above all, the soul of his interpretations left one breathlessly moved. One wondered how such gigantic fingers were able to play with accuracy between the black and the white keys. You should have heard the opening bars of the "Emperor" Concerto, the lion's paws descending mightily upon the keyboard. What an incomparable artist! Mathias considered him superior to Liszt, and Busoni said that any comparison between Rubinstein and Liszt was to the latter's disadvantage. I fully agree with him."

M. Philipp recalls an interesting anecdote which somehow illustrates the vanity of things in general and glamor in particular: As the great Russian walked back to his hotel with a few friends after the last of his historical recitals which had created an enormous sensation in social and artistic circles, a man came from the opposite direction, threw up his arms, and exclaimed: "Rubinstein! . . . So you are in Paris? What a pleasant surprise. Are you going to give any recitals?"

At that time, Charles Gounod and I. Philipp lived on the same street and naturally they had become acquainted. Once the author of "Faust" went to hear his neighbor play a Mozart Concerto with the Société des Concerts. After the performance he came to the artist's room:

"Son, I am satisfied," he said. "You know your Mozart. And by the way, do you know where this concerto comes from? . . . From Heaven, my boy; right from Heaven." Then Gounod turned to the members of the orchestra who had gathered around him:

"And you, my friends, who work under the sign of Beethoven; I am telling you: yes, Beethoven is the greatest. But . . . Mozart is unique!"

## Tchaikovsky Visits Paris

In 1889 Tchaikovsky paid a lengthy visit to Paris. Edouard Colonne, the conductor, gave an evening party in his honor. M. Philipp played the *Variations* from his *Trio* with Rémy and Delsart. "Tchaikovsky was very kind, exquisitely polite and courteous, though always somewhat melancholy," he says. "He was probably the most modest, the most unassuming of all the artists I have known. During his stay a few performances of his works

were given by Colonne for only one listener: Mme. von Meck, who financed these unusual presentations. She sat alone in a box while the rest of the theater remained completely void and in darkness. For two years Tchaikovsky was a great favorite everywhere. He held open table at the Restaurant Maire and they were many, those who often came and used—or abused—his hospitality. In 1891 he made his only personal appearance at Colonne's. He did not use a baton, wore white kid gloves, and altogether conducted very poorly. Nevertheless it was a huge success. Shortly after this concert he left Paris, never to return; and that was fortunate, since his music gradually fell into disfavor owing to the stupid writings of a few critics whose dictum was followed by the public, ignorant and snobbish as ever."

M. Philipp met Paderewski at the time of his debut, when the youthful, golden-haired Pole arrived in Paris unknown and unheralded. A solid friendship soon developed between them. Then (Continued on Page 126)



# Sound Vocal Development

A Conference with

*Rose Bampton*

Distinguished American Artist  
A Leading Soprano of the Metropolitan Opera

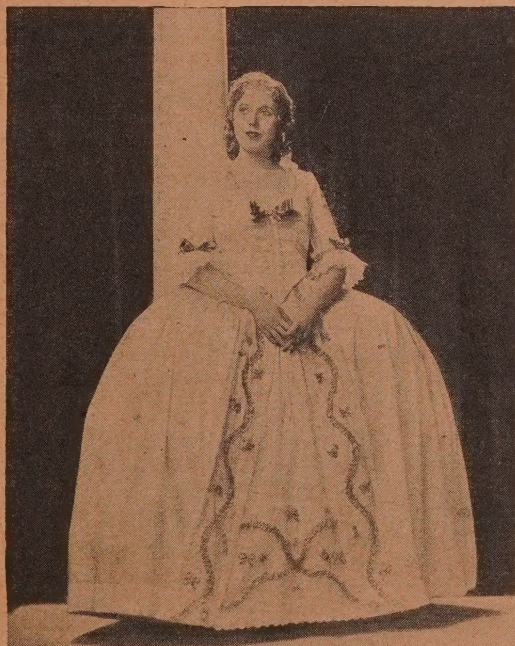
SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Rose Bampton's successful career is all the more interesting in that she has had definite vocal difficulties to overcome. Born in Buffalo, New York, her singularly beautiful natural voice asserted itself when she was still a young child, and she began singing as a high soprano. After preliminary study in her native city, she was awarded a series of scholarships at the Curtis Institute, in Philadelphia, where she was encouraged to develop her lower voice as a mezzo soprano. After beginning her career as a mezzo, Miss Bampton "changed" to a soprano. Actually, this change was no more than a return of her voice to its original state; and she had the courage to rebuild her voice after four eminently successful years as recitalist, radio star, and member of the Metropolitan Opera. Miss Bampton has sung in the leading music centers of Europe, has earned a command performance before the King of England, and has won spectacular acclaim in South America. In the following conference, she discusses her own vocal problems as a basis for her views on sound vocal development.

—EDITOR'S NOTE.

"IN THE difficult school of trial and error, I have learned that the most vital factor in vocal study is the proper placement of the voice. Now, this entire matter of voice placement is extremely difficult to define! Many young students have a tendency to confuse placement with determination of range. Actually, the relation between the two is of a secondary nature. It would be safer, perhaps, to speak not of voice placement but of *tone* placement, for what is involved in the process is (first) the finding of the best and most natural tones of the natural voice, and (later) the most natural and most effortless emission and resonance of these initial tones. In other words,

the student must discover the place where his tones 'hang' (or 'sit' or 'fit') most freely. Upon this, then, the building of the complete voice, through all its tones in all registers of range, must be based. You will see, now, why I say that the question of range is always a secondary one. In discovering *which tones* come first, most freely and most naturally, the natural character of the voice asserts itself. But range, as such, is never the test. The natural character of the voice de-



ROSE BAMPION IN "ANDREA CHENIER"

pends upon its inborn quality, its timbre. It is very possible that a soprano voice may encompass excellent low tones without forfeiting any of its natural soprano quality.

## A Wise Counselor

"My own experience was not an easy one. First of all, my development was slow. I have always sung, and my earliest, natural singing was that of a coloratura soprano. During those early years, I shot up quickly in stature—indeed, it was thought that I was entirely too tall to appear to advantage in opera! Then, when I was fortunate enough to receive my training at Curtis, I suddenly developed difficulty in singing; I was conscious of fatigue, and I had entirely too many attacks of laryngitis. Looking back, now, I feel certain that this was in some way connected with my rapid growth and the purely physical adjustments of maturing and 'filling out'. At the time, however, I believed that a difficulty that asserted itself vocally must root in a vocal cause. The result was that I abandoned my



ROSE BAMPION IN "DON GIOVANNI"

higher register and continued my studies as a mezzo—in which capacity I made my first public appearance. And then, suddenly, I felt that I was making no progress. Deeply unhappy, I sought counsel of the late Albert Stoessel, who had given me my first opportunity to sing the Bach Mass, and whose personal kindness and musical integrity made me feel that, if there were help for me, he could provide it. Mr. Stoessel's first step was to say, 'Well, Rose, maybe the trouble is that you have come to the top of your tree! At that I was crushed! 'But that can't be possible!' I cried; 'I've hardly made a beginning—there's so much I want to learn and accomplish. This can't be the end yet?' He told me, then, that he wanted my reaction—had I accepted his suggestion and been content with the concerts and operatic engagements I already had, he would have given me up for lost! But my assurance that I wished to learn made things look different.

## The Importance of Study

"At the suggestion of Mr. Stoessel, then, and after four years of public career, I went back to the beginning all over again, and began rebuilding my voice. This rebuilding consisted in a most thorough and detailed re-exploration of tone placement. I worked at scales, scales, and more scales, always beginning with my freest, most natural tones, and working up and down from them; matching tones for perfect evenness; watching for flexibility, for forward resonance, for firm breath support. Through this insistent drill on scales, the upper register of my own 'old' voice came back. And when it did, all my difficulties vanished. Singing was easy again! The least sensation of fatigue disappeared. Up to that time, in my public work as a mezzo, I had experienced definite tiredness after singing *Amneris* (except in the last act, where the part lies higher), and I had never so much as ventured to attempt lower-lying rôles, such as *Azucena*. Now all that was past and over. Through an intensive return to tone placement studies, I had found my way back to the soprano voice which nature evidently intended me to have.

"But that is not the whole story! As I have said, I developed slowly, and it seems to be a characteristic of mine (for which I am thankful!) to accomplish best results through unhurried application. I have never stopped studying and I never shall; I take regular singing lessons, and devote a certain period each year to the same intensive 'study-work' that I had to do while I was at school. Well, it happened that over a period of one or two seasons, my engagements made this kind of work impossible. I missed it, of course, but kept telling myself that I'd find time for it soon. The result was that—whether because of lack of study,



ROSE BAMPION



or whether because of the extra-severe schedule of work that deprived me of the study—I became overtired, physically, vocally, every way! And, of course, it told on my singing. Again I began to experience sensations of fatigue. But this time I knew what to do!

"Again, I went back to the beginning, began the building of my voice a third time, and worked at breathing, breath support, long sustained notes which explore the voice as nothing else can do—and, of course, scales. This time, I worked even harder because, through greater experience, I was more conscious of the immeasurable importance of these voice-building, tone-placing drills. Again I won back my vocal estate and with it, a sense that one need never despair as long as there are scales and sustained-note exercises with which to refresh the voice!

"If I have spoken in detail of my personal experience, it is only to use it as a spring-board from which to take off in talking to other young singers. I have a deep conviction that one of the greatest hardships facing young singers today is the apparent ease with which they can get out of their teachers' studios and into careers! My notion of the ideal teacher is one who would say, 'Now, look here—I will build your voice on condition that you promise me to spend anywhere from two to three years singing nothing but scales and exercises; not a note more. Not a song, for Father or Mother, or Uncle or Aunt; not so much as a peep in company—and not even a thought of a contract!' We know that the generation of singers who developed themselves along such lines are masters of sound vocal art well into their sixties—when Mr. Giuseppe De Luca gave a vocally perfect recital last year, he smilingly admitted that he was sixty-nine! Now, the generation of singers that has developed in a less thorough and leisurely fashion has not yet proven itself equal to the same demands. We do not know how they will sound at sixty-nine! But we do know that, no matter how cleverly you can accelerate the speed of motors and engines and planes, you cannot hurry the development of a human being! Nature takes its own time—and the human body, with the human voice within it, is a work of nature. Hence, wise teachers and ambitious young singers will agree, I am sure, that the best way to 'make haste' is to do it slowly!

### Treasured Influences

"In looking back over my progress so far, I think of three great and abiding influences. All of them are women. The first was Elena Gerhardt. When I went to London for the privilege of singing for the King, and learned that Mme. Gerhardt was then living there, I was actually so stunned at finding myself so near that idol of my student days, that I hardly had the courage to ask her to coach with me. But she did! She gave me a beautiful grounding in *Lieder*; we had a lesson every day for six weeks. That was my first personal contact with the great simplicity of great tradition. Never before had I been near anyone who had known Brahms, Richard Strauss, Nikisch, and names that make musical history. It was a memorable experience.

"The second great influence was that of Mme. Frances Alda. Vocally, she was really a lifesaver for me. It was to her that I went, for purely vocal rebuilding, after my seasons of overwork and overstrain. Mme. Alda taught me the significance of breath support as I had never realized it before; gave me the thought that properly supported breath is actually a bellows that works for you, that you lean on this bellows while singing, that the throat has nothing to do with it!

"The third great woman to influence me was Mme. Lotte Lehmann. I went to her for coaching and learned, from her deep penetration into the meaning and character of songs and roles, that the only way to overcome self-consciousness is through complete and sure knowledge. As long as I thought, 'How shall I interpret this or that part?' I could not act freely. But once I had mastered so much of the character that I did not enter the proceedings at all—when my sole concern was to allow the character to reveal herself through my knowledge of her, all self-consciousness vanished!

"On the whole, I am inclined to say that the wise

student masters vocal surety first and then enriches it with interpretative art. Certainly, it is the interpretative art which comes into first focus with the finished singer—but the student must approach it gradually. The first basis of vocal work *must* be that freedom and surety of emission which allows tones to 'sound.' In most cases, I think, the natural voice of the developing young singer asserts itself naturally—children sing high and then, as they mature, the voice takes its proper place; the place, perhaps, in which one finds oneself humming around the house for one's own amusement. It is upon the natural voice that de-

velopment is built. Hence, find out the best part of your voice first (the place where it lies easiest, where it has the best quality), and work up and down from there. Take care that emission is perfectly free, without any sign of constriction or fatigue. Don't practice on your 'best' or 'easiest' vowel, but on *all* vowel sounds, matching the less fluent ones with your best. Avoid 'tricks,' such as holding the head at an angle, and so forth. The test of the truly well-placed tone is, that it is always free and comfortable—hence tricks have no meaning. When the basic development is in sound order, the voice will grow."

## A Master Speaks of the Masters

(Continued from Page 124)

Paderewski became the idol of millions, in Europe and America. Upon his return to Paris after some years of absence, they met again at a party and the following dialogue took place:

"Oh, my dear Philipp. . . . Why don't you come to see me?"

"Strange question, my good friend. Isn't the distance from your hotel to my apartment exactly the same as from my apartment to your hotel? But the more important question is: are you still the Paderewski of our youth?"

"For you, always!" And Paderewski proved it later, as well as his untiring generosity. As they lunched together one day, M. Philipp mentioned his idea of creating a home for aged artists near Paris, much on the same lines as the Presser Home For Retired Music Teachers in Philadelphia. "I read between the lines," Paderewski said, "you want me to give a benefit concert for your project."

"Quite right. You really are a prophet," M. Philipp replied; "but the figure is inaccurate. What I want is . . . three concerts!"

Paderewski laughed heartily. And he did give the three recitals. They produced the fantastic sum of over three hundred thousand francs.

During his student years in Paris, M. Philipp attended hundreds of concerts, and for nothing in the world would he have missed one Concert Padeloup. Those famous symphonic afternoons at the Cirque d'Hiver drew large crowds despite the mediocrity of "Papa Padeloup" who was just a plain, honest laborer of music, without much personality or even talent. Aspiring young artists in quest of an orchestral appearance found it difficult to approach Padeloup who was gruff, brusque, and altogether ill-mannered. M. Philipp, with a twinkle in his eyes, recalls "one instance when none other than Saint-Saëns had given him a letter of introduction which he presented after a rehearsal of the orchestra. Padeloup glanced at it, then said abruptly: 'Have no time. Come and see me Monday at ten in the morning.' The next scene took place in the parlor of the conductor's home, where the

applicant waited patiently for an hour and a half. Then he heard Madame Padeloup talking to her husband: "Jules. . . . Do you know that the young man is still waiting?" The answer was brief and to the point: "Haven't any time. Push him out!"

M. Philipp and Debussy, both born in 1862, were fellow students at the Conservatoire. He still remembers the boy with the dark curly hair, the brown eyes, the black blouse of satin tied by a belt, and the beret with the red tassel. However, no particular friendship developed between them and even in later years they only met casually at concerts or sessions of the Conseil Supérieur of which both were members. But in 1915, during the war, Debussy asked his colleague to come and hear his newly written "Etudes." He looked very ill and seemed extremely nervous and depressed. "When he played his 'Etudes' for me," M. Philipp says, "I could hardly feel enthused about these extremely complex and difficult compositions, so different from anything he had produced before. I fear that my lack of immediate and unconditional approval at a first hearing, pained him considerably. Perhaps he anticipated some of my reserves when he said: 'Publishers sometimes ask for things that one doesn't at all feel inclined to write. Such is the life of a composer.'"

As the time had come to leave, it was my turn to do a bit of reminiscing:

"Maitre, one of these days I want to play for you those twelve 'Etudes'; maybe by now you'll like them better. If not, will you push me out as you did once (temporarily!) at the Conservatoire, when you thought my Debussy 'excesses' worked havoc among my fellow students?"

A gentle smile came upon the Master's face: "That's all forgotten, *mon petit*. . . . And since you recall Conservatoire days, I have some interesting tales to relate to you about that illustrious institution, when you come again."

"Thank you, Master. I am sure the readers of *THE ETUDE* will find your recollections of today as helpful, revealing, and inspiring as I have."

There is only one Philipp.

## New Responsibilities for Musical Groups

The National Music Council, which includes forty-two musical groups, associations, and societies interested in the promotion of music and musical activities, of which Dr. Howard Hanson is president, is now a member of the UNESCO (United Nations Educational, Scientific, and Cultural Organization). At a meeting of the Executive Committee of the National Music Council, last October, the following resolution was passed:

WHEREAS the membership of the National Commission for UNESCO and its Executive Committee consists to a great extent of representatives of institutionalized education, and

WHEREAS the Arts are very sparsely represented on the Commission, and

WHEREAS the art of western music in particular speaks a language that is universally understood among all nations from the Urals to the eastern fringe of Asia, and

WHEREAS in mass communication by means of radio, films and records music will play an in-

dispensable part, and

WHEREAS the art of music has in the past played a large role in the promotion of understanding, sympathy and friendliness among nations, and is capable of greatly extending its influence in this respect, and

WHEREAS the National Music Council is desirous of utilizing its resources for this purpose, it is hereby

RESOLVED, that at least one of the five delegates appointed to represent the United States at the Paris Conference of UNESCO in November, 1946, should be a person well acquainted with music, with world musical problems and with the unique possibilities of the use of music for UNESCO's expressed purpose, "to contribute to peace and security by promoting collaboration among the nations through education, science and culture," and it is hereby further

RESOLVED, that music should be represented on the National Commission by additional individual and organization members.



"MUSICAL READINGS are quite different in their approach from other phases of musical art. In the first place, one must build in the imagination of the audience the picture which is presented by the poem. This, then, must be accompanied by a musical setting so adapted to the verses that it never detracts from the poem, but really adds to its force or sentiment.

"This is not the trifling matter which some might think. The normal lilt of the words is of course the first consideration. In the first place, the composer must realize that the metrical rhythm of a poem often destroys its performing value. The 'Dumpty, Dumpty, Dumpty, Dum!' cut and dried metrical lines must be avoided first of all. One knows how the untutored child recites a poem, as though he were keeping time with a spoon on a table. What we must seek is the natural flow of thought, just as though one were conversing with a friend. This brings a sincerity, naturalness, and life to the reading so that the audience is stimulated by knowing *you* are enjoying what you are telling them. It must never be anything perfunctory. Therefore, the first consideration is the poem itself,



FRIEDA PEYCKE

the music making at all times an appropriate but inconspicuous background of beauty, humor, or charm. It is astonishing how greatly music can bring out effects. Effects never must be forced. Even Wagner has been criticized at times for making his magnificent orchestrations so powerful that the text of the music drama is subjugated.

"It is very simple for the novice to stumble into pitfalls. That is, he may memorize a poem, so that he can repeat it faultlessly, like an automaton. That is always a dangerous state because the great interpretative artist is not the one who sings or plays *at* people, but the one who has mastered the skill of getting the audience to *think with him*, as though the work were being given for the first time. Then there is an element of spontaneity and naturalness which is always captivating. This may be partly a gift upon the part of the individual, but unless this gift is developed, he will always remain a novice. For instance, he must become a master of the most subtle changes in the human voice, which is, after all, a fabulously responsive organ, so that he can have at his command a veritable palette of tones with which he paints human emotions.

#### Develop Individuality

"One of the first tenets is this (which I have always impressed upon my pupils), *Never imitate your teacher*—or anybody else, for that matter! Every student is different and must develop his own style and outlook. The reason why so many students fail is that they do

# How to Read to Music

From a Conference with

*Frieda Peycke*

Well Known Composer, Pianist, and Disease

SECURED EXPRESSLY FOR THE ETUDE BY HARVEY BARTLETT

Thousands of copies of Miss Peycke's poems, set to music and intended for reading rather than singing, have been used with extraordinary success for years. Miss Peycke calls them "Poems that Sing and Music that Speaks." In the English concert halls and music halls they are known as "Musical Readings" or "Cantillations." The famous singer, the late David Bispham and Nelson Illingsworth, two of Miss Peycke's teachers, and also the late George Riddle gave musical readings a generation ago with huge success. Abroad, in many of the continental countries and in England, reading to music was extremely popular. Cissie Loftus, Yvette Guilbert, Albert Chevalier—artists not known for the superior quality, or power of their singing voices—made great successes through their elocutionary ability. Miss Peycke was born at Omaha, Nebraska, and attended St. Mary's School, an Episcopal school for girls at Knoxville, Illinois. Later, she went to Chicago, where she studied at the Chicago Conservatory and at the American Conservatory. Her teacher in piano was Walter Perkins, and in theory, Adolf Weidig. Moving to California, she became the pupil in composition of Frederick Stevenson, formerly of Oxford, England. There she devised and composed her musical readings, of which one hundred and ten have been published, some meeting with extraordinary success. Among the most popular are *Chums, I'm Glad to See You, My Mother, The Annual Protest, Doughnutting Time, It's a Funny Old World, My House, What's in a Name, Spring Gardening, and The Christmas Spirit*. Her compositions are found in the catalogs of nine publishing houses. On a world tour she found evidence of the universal appeal of this very human type of artistic entertainment. She has made innumerable appearances and has developed a histrionic presentation which she gives while accompanying herself at the piano. Her remarks, therefore, make her an authority upon this subject.

—EDITOR'S NOTE.

not think for themselves, but like little monkeys, imitate this or that person they have heard. The great artist is never an imitator. Like an artist, he experiments with color until he expresses in tonal coloring the pitch which the auditor understands and enjoys because it rings true. For instance, in the gamut of tones, the great variety offered is astonishing. Every tone undergoes a transformation as it is being uttered in the larynx and the vocal apparatus. In other words, this delicate but powerful machine, the human voice, is susceptible to almost countless mutations with infinitely minute changes to suit the thought that is in your mind. This is reflected with lightning-like rapidity in the tone of the voice. There are tones which signify narration, reflection, anticipation, flirtation, realization, dejection, remorse, humor, victory, exultation, affection, encouragement, negation, affirmation, introspection, vanity, and an infinite number of mental and emotional reflexes, all necessary for interpretation. In other words, it is possible to express condition almost without words, as do some great mimics. The main thing is to get your correct tone color, as you see it, not as someone else sees it, with the thought you wish to express. Sometimes little children have this gift to a remarkable degree. The success of the little film actress, Margaret O'Brien, was due very largely to the amazing manner in which this child fitted her vocal tones and her facial expression into the thought desired.

#### The Accompaniment

"The poet sees so much more than he puts into rhythmic lines. That is, in addition to the meaning of the poem, there is a kind of inner meaning or connotation which the student must seek to discover. The scenes and situations in a musical reading must be built so that they go in front of your mind's eye, just as does a moving picture.

"In the matter of accompaniment, one may either accompany one's self, if one has had a musical training, or train a sympathetic, understanding, responsive, willing-to-work pianist. I have always accompanied myself. Max Heinrich and Sir George Henschel, both great *Lieder* singers, always accompanied themselves at the keyboard. This is ideal if the reader has the proper skill. It is necessary to be able to look at the audience every moment, so that no facial expression will be lost. That

is, the player must have a perfect sense of location of the keys, because if one looks down at the bass part of the keyboard, or in some other direction, it breaks the circuit with the audience, and draws attention to the pianistic weak spots. Time and time again I have practiced in a dark room, to develop the sense of location and to bring out the proper aesthetic value of a composition.

"It is always a joy to give musical readings before bodies of young people, as their receptivity is a great stimulus. The imagination of youth is symbolic of youth. When we begin to lose our imaginations and our romance and our music and our love of life, we are entering the portals of old age, whether we be twenty-five or eighty-five. Musical readings make a dramatic, romantic, and humorous appeal to the imaginations of all, and therefore have a value which is both important and profitable to the individual. I feel that I have a part in keeping many people young by giving them a finer understanding of what old age really is. I have just made a setting of a poem which runs:

#### AGE

Age is a quality of mind!  
If you have left your dreams behind "  
And hope is cold,  
If you no longer look ahead  
And your ambition's fires are dead,  
Then—you are old!  
But if from Life you seek the best,  
And if in life you keep a zest  
And love in your heart you hold,  
No matter how the years go by,  
No matter how the birthdays fly,  
You are not old!  
You are *not* old!

—Anonymous"

The following list of musical readings has been used successfully by many teachers and artists:

Aida .....	Adapted Hipsher
And Ruth Said (Sacred) .....	Fergus
Any Little Mark .....	Hall
Bill's in Trouble .....	Smith
Canning and Preserving .....	Hall
Carmen .....	Adapted by J. F. Cooke
The Cat .....	Wing



## Music and Culture

A Child's Philosophy .....	Jones
Christmas Eve .....	Peycke
Cuddles .....	Smith
Cured .....	Adair
A Dear Little Goose .....	Halter
The Delusion of Ghosts .....	Peycke
Doughnutting Time .....	Peycke
Dressing Up Like Mother .....	Adler
The Elf and the Dormouse .....	Peycke
A Fable .....	Oliver
Family Traits .....	Pease
Food for Gossip .....	Jones
Gossip .....	Wing
Grandmother's Valentine .....	Fergus
Half an Inch .....	Hall
He that Dwelleth (Sacred) .....	Fergus
How the Elephant got His Trunk .....	Peycke
I Will Lift Up Mine Eyes unto the Hills .....	Fergus
I'd like to be a Senior .....	Hall
Jus' keep on keepin' on .....	Peycke
Katy Did .....	Jones
Kids .....	Fergus
Little Chink .....	Wing
Lohengrin .....	Adapted by J. F. Cooke
The Lord is My Shepherd .....	Fergus
Lost .....	Peycke

The Lost Ford .....	Sherman
The Loyalty of Men .....	Jones
Mary .....	Hall
Miss Nicotine .....	Deppen
The Morning Call .....	Jones
A Mortifying Mistake .....	Peycke
Mother's Only Boy .....	Wing
The Movies .....	Wing
My Skates .....	Peycke
Never Say Die .....	Peycke
The Night after Christmas .....	Peycke
O Mary, go and call the Cattle Home .....	Briggs
Ol' Man Conshunce .....	Pease
The Parade .....	Wing
Peer Gynt .....	Arr. from Ibsen by J. F. Cooke
Prayer for Jimmy Banks .....	Peycke
Predicaments .....	Lieurance
The Raven .....	Poe-Bergh
Sashes .....	Wing
Spring Gardening .....	Peycke
Spunk .....	Peery
A Stray Letter .....	Peycke
Sunday Afternoon .....	Wing
Supposing .....	Mana-Zucca
When I am Very Old .....	Wing
Woes of a Boy .....	Peycke
Popular Pianologues .....	Smith
Twelve Tuneful Talking Songs .....	Smith

## Avoid Musical Provincialism

by Sven Lekberg

ALL TOO OFTEN in the teaching of piano we are prone to limit ourselves to the instrument and circumscribe the growth of our students by keyboard problems. So much has been written about technique from digital calisthenics to the correct pedaling of a Chopin waltz that we are confused by repetitions and contradictions. A good teacher can straighten out most problems by personal correction and suggestion, and a natural approach will take care of much that cannot be "mastered" by a "method."

We are not sufficiently concerned with our instrument as a vehicle of musical expressiveness or as a means to a deeper understanding of music itself. Even advanced students of the piano in many of our schools are not generally interested in the art of music or the quality of the music they play. I was startled some time ago when a piano student of unusual accomplishment told me he was not familiar with the quartets of Beethoven. This seemed peculiarly inconsistent in his experience as he played the sonatas fluently and capably. Likewise, though perhaps less surprising, was the instance of another pianist who knew nothing of "Carmen" and not a single work of Palestrina. Further, he had no idea of Palestrina, what sort of music he wrote and the period in which he flourished. With indifference he passed the matter off as being something he probably should have remembered since he had once had a course in music history.

### A Sound Principle

Obviously no one can cover all fields of experience and practice but there are some matters which are or should be assumed. It is acknowledged that a musicologist is not necessarily a violin virtuoso or that a professional cellist cannot ordinarily be expected to speak with authority on the English madrigal. But there are certain musicianly traits that qualify the musician and identify him as a professional. In a conversation some years ago Alfred Cortot said quite casually, "As a pianist, I understand the piano but I understand the music I play because I am also a musician." And this is no splitting of hairs.

It is a misfortune for pianists that they do not have constant opportunity for ensemble playing. String players, through the medium of chamber music, are often more versatile and have a more comprehensive approach to the music itself.

Paul Braud, the eminent French pedagog, once gave me a sound principle that I have never forgotten. Though not a remarkable pianist, the piano was his

instrument and he used it with intelligence and complete understanding. I was quite overwhelmed when he assigned me all the sonatas of Beethoven as my year's work. Being accustomed to American university methods I was confused. When he realized my predicament he explained, "We shall perform two of the sonatas in public and the others we shall play for ourselves."

### The Background of a Good Performance

All too often students are inclined to confuse musicianship with performance. Seldom do they realize that good performance comes out of a large background of playing, experience and musicianly thinking. Paul Braud knew that to perform one sonata well it is necessary to play them all.

Even from a purely practical point of view every piano student should play the Well-Tempered Clavichord, the Inventions, the Suites and the Partitas. The architecture of Bach is basic in all piano playing and intimate familiarity with the contrapuntal style should be taken for granted. Our students should be impressed with the personal necessity of Bach and his predecessors. Time and again we are faced with the absurd attitude that Walter Gieseking plays Bach well because he is a great artist. It would be a simple matter to convince a student that the reverse is true and that it is because Gieseking has taken pains that he has become great. It is high time that we get busy and rule out the notion that musicianship is the exclusive property of the great.

Although certain indefinable qualities make the difference between the commonplace, the mediocre and the great the fact will always remain that certain principles produce certain results. Four to six hours a day at the instrument will gradually and inevitably produce fluent and acceptable piano playing. But concentration on the fingering of bravura passages or awkward figures and ornaments does not achieve musicianship. Nor does a course in musical history serve much purpose beyond getting a survey of personalities and events.

### Phrasing and Breathing

A pianist would do well to study the songs of Brahms and Wolf. The whole idea of phrasing is involved in human breathing and it is in songs that this natural balance is best exemplified. We know from experience that phrasing cannot be taught simply by telling a student how to phrase. But if he is conscious of breathing, metrical possibilities will suggest many implica-

tions and through personal response and understanding he will feel a phrase of his own accord.

Through circumstances that were somewhat unfortunate I once studied the piano with an old violinist who could not even play the piano. Once a week we played the Mozart violin sonatas together. The sense of bowing came to me and unconsciously I began to "bow" my piano playing. Technical defects were not corrected and I wasted much time as a pianist. But for me it was the beginning of musicianship because I had discovered that I could use other instruments in the development of my own. Further, I was compelled to listen for other sounds than my own and in achieving an ensemble I gradually became aware of what was most important of all—the music of Mozart!

### Art of Music a Life Study

Musicianship is an awareness that comes of comprehension and a sense of relative and conflicting values. It is the reflective source of all active function. A successful lawyer is not merely brilliant and convincing in a courtroom. He is a student of law, of human events, of politics. At certain points his technical emphasis is brought to bear on specific issues. A scientist would be at a total loss were it not for a vast background of experiment and research. And yet there are some who still believe that good performance is the inevitable result of "taking lessons."

The art of music is a life study of varied proportions. No one can cope with all the problems nor can one grasp the many sequences that mark its history. But every serious music student would do well to become sensitive to the opportunities that are so abundant and accessible in our day.

## Recognition for Army, Navy, and Marine Musicians

THE following Resolution, adopted at the convention of the American Federation of Musicians, held in Miami during the past year, meets with the full and enthusiastic approval of THE ETUDE. In fact, we have many times determined to make this matter a subject for editorial discussion. However, it is so definitely and concretely expressed in the following that all of the points are adequately covered.

Obviously, the first objective of war is victory, but victory in modern war is achieved in many ways. After all, the spirit, the morale of the fighting forces is of utmost importance. In many of the Army, Navy, and Marine bands in World War II were some of the most brilliant young artists of our country, trained in the foremost universities and conservatories. These represented mentalities of the highest order, requiring technical experience demanding years of intense study. It does not seem just that such individuals cannot look forward to a position higher than that of Warrant Officer. Socially, many come from families of the front rank and have all of the qualities of character which should entitle them to at least a first Lieutenancy in the Army or Marines, or to the rank of a junior grade lieutenant in the Navy. Lt. Commander John Philip Sousa received his commission in the Naval Reserve during World War I.

The Resolution adopted at the Convention is as follows:

1. WHEREAS, It is generally agreed that the musicians of America who served in the armed forces contributed greatly to the winning of World War II, and
2. WHEREAS, The morale and fighting spirit of combat and service troops was maintained under the most trying conditions when there was music, and
3. WHEREAS, The members of Army, Navy and Marine Corps bands upheld the best traditions of our military forces as bandmen and as combat soldiers, and
4. WHEREAS, The band leaders of the bands of The United States Army, during World War II, were educated, talented, and highly trained in the technique of music and also in tactical, administrative, and executive duties (Continued on Page 166)



# The 'Cello—Virtuosity or Musicianship?

A Conference with

Joseph Schuster

Distinguished Russian 'Cellist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Joseph Schuster, recognized as the foremost of our younger 'cellists and one of the great 'cellists of all time, was born in Constantinople, of Russian parentage. He comes of a thoroughly musical background. His uncle was concertmaster of the Odessa Symphony Orchestra, and all fourteen of the uncle's children played. Mr. Schuster's immediate family was not lacking in a home orchestra, either. Young Joseph and his two sisters were taught the violin, piano, and 'cello, so that the home might have its own ensemble group! Since the girls had the violin and the piano, the 'cello was assigned to the boy simply because it was "left over"; it proved to be a wise assignment, however, for there exists between Mr. Schuster and his instrument that instinctive affinity which would have led him to it in any case. The boy soon gave promise of unusual ability. At seven he began serious studies, and at nine was already giving concerts.

Mr. Schuster studied at the St. Petersburg Conservatory, and then (after the Russian Revolution) at the Hochschule für Musik, in Berlin. Just as young Schuster was ready for graduation, Gregor Piatigorsky, then solo 'cellist of the Berlin Philharmonic under Furtwängler, resigned his post. Although dozens of experienced 'cellists applied for the coveted place, Schuster was chosen as Piatigorsky's successor. He remained in Berlin until 1934, when his ardent reactions against Nazism forced him to leave Germany. He came to this country and, the following year, was appointed as solo 'cellist of the New York Philharmonic, where he played as soloist under Toscanini, Bruno Walter, Rodzinski, and other conductors of note. He retained this post until the demand for his appearances as recitalist compelled him to abandon orchestral work. As soloist, Mr. Schuster has rapidly soared to the forefront, both here and in South America. He is the first 'cellist to concertize in South America since Feuermann toured there some ten years ago. Since the local audiences were a bit out of the habit of hearing the 'cello, Mr. Schuster was engaged for eighteen concerts. Before he was allowed to leave, he had to give thirty-seven concerts. In Buenos Aires alone, he played seven concerts in ten days. When his tour finally ended, he was at once invited to return the next season. Despite the demands of his large coast-to-coast tours, Mr. Schuster always reserves time for teaching, and conducts a special class during the summer months. He has an ardent conviction that it is part of the musical duty of the successful artist to hand on the torch of his knowledge and experience to the artists of tomorrow. Recently, four of Mr. Schuster's pupils have been appointed solo 'cellists to the symphonic organizations in Baltimore, Denver, Indianapolis, and Spokane. In the following conference, Mr. Schuster tells of the teaching methods which have brought about such remarkably successful results.

—Editor's Note.

AS SOON as you begin talking about the 'cello, you have to go into the reasons why this magnificent musical instrument is still less 'popular' than the violin or the piano. To my mind, these reasons reduce themselves to only one: the 'cello is less 'popular' than it deserves to be because there are not enough first-rate 'cello soloists to make the instrument widely known and appreciated. We still need to build a public for the 'cello, and this cannot be achieved until a sufficient number of truly musical artist-'cellists carry their work to the people and convince them of its merits.

"The next question, obviously, is: why do not more young artists devote themselves to the 'cello and fill in this lack? I think I have the answer to this, too! The 'cello is an instrument that is so truly and purely musical that it demands the highest degree of sensitive musicianship; mere show, brilliance, and finger-virtuosity are not enough to bring its best qualities from it. It is not even easy to be a mediocre 'cellist—and enormously difficult to become a fine one. In both cases, the ease and the difficulty have nothing whatever to do with the sort of showy equipment which, alas, can seem to lead (for a brief time, at least) to 'sensational success' on other instruments. The heart and the soul of 'cello study lie in earnest, devoted musicianship—the expression of musical concepts rather than the superficial use of music as a means to demonstrate fleet fingers.

"This whole question of finger demonstration is a matter of profound importance. Hardly a day passes when one does not read reviews of recitals that tell of highly developed technical equipment combined with an utter lack of musical utterance. When such critical blows fall, they strike the individual performer whose work is under review—but the fault is not his alone. Behind him there is a long list of culprits who have encouraged him to go before the public with an unbalanced equipment. His teacher is to blame, the manager who engages him is to blame, the advisers who applaud him are to blame, the public is to blame for having endured so many other technical demonstrators that one or two more seem harmless enough. Actually, of course, technical demonstration for its own sake is never harmless! It harms every one in the list I have just enumerated and, what is more important, it harms the cause of music.

"My own approach to teaching is first to diagnose the individual needs of each student, and then to strengthen the points that seem weakest. When the student shows a lack of technical equipment, my task is comparatively simple. It is not difficult to analyze finger needs and strengthen them with the proper exercises. But when the student shows fine, fluent, fleet fingers and a lack of musical thought, then the task becomes more complicated!

"If I had to select one problem as the greatest to beset the young student today, I should unhesitatingly choose his impatience to play difficult works and through them, to get into professional career channels. I do not accept beginner-pupils, and I devote many auditions to discouraging less gifted aspirants from cherishing career-dreams. Thus I may say that my students are made up of the most musical of those who offer themselves. And even among them, I have time and again had to stop work to alter and correct approaches, both technical and musical, which should have been set in order years before they attempted work on the sonatas and concerti they bring me. Somewhere in the very earliest foundations of music study, there must exist a lack of awareness of and devotion to matters of musical insight; otherwise the advanced student (not to speak of the young professional!) would perceive the simple truth that his business is to *make music*; that music-making grows out of musical thought; that 'fingers' are valuable *only* as a means of allowing musical thought to come to life, and *never* as a glittering goal in themselves.

"At the Petersburg Conservatory, we were trained in *music*. Obviously, our fingers had to be developed to the point where they could serve our needs of musical expression—but the student who attempted to play technique alone, would have gotten into difficulties! We were made to steep ourselves in the *musical thought* of the works we learned.

How? By analysis, by discussion of style, by learning how to listen, by playing as much chamber music as we possibly could and again discussing what was meant to be said, and why. Oddly enough, the emphasis of the young student now is the perfection of his finger-technique. I get the question, 'How shall I play this run?' far more frequently than, 'What shall I do to get at the deepest meaning?' of a passage in which there is great inwardness of musical perception and no virtuosity at all!

"My own system, then, is to balance the student's natural strong points with the most thorough insistence possible on his weak one. And, of course, the technique which so mistakenly seems to many students to be the purpose of study, is the easiest to teach. I believe in scales, and more scales—slow scales, fast scales, scales with various bowings (*legato, staccato, spiccato, détaché*, all kinds of bows). The student who can master all scales in all bowings will have no difficulties with passages. I also advocate a thorough study of *all* the Romberg Concerti (not just one or two of them!) as exercises, to be mastered at the time of original learning, and to be used as (Continued on Page 168)



Wengrow Photo Studios

JOSEPH SCHUSTER

Note the unusual stretch of Mr. Schuster's left hand



# A Rich Harvest of Records

by Peter Hugh Reed

THE FINAL months of 1946 brought forward a rich harvest of new recordings in almost every musical province. Domestic Decca issued the first of its English affiliates' FRR records (full frequency response recordings), which when heard on proper equipment offer a realistic experience in musical reproduction unlike anything we have ever heard. On ordinary, commercial equipment the records do not always reproduce as satisfactorily as on high-fidelity machines, hence listeners are advised to make tests on their own phonographs before buying many of these discs. The best of the FRR sets, heard to date, have been the Ansermet—London Philharmonic Orchestra performance of Stravinsky's *Petrushka* Ballet Suite, Decca set EDA-2 and the Moura Lympany—Anatole Fistoulari—London Symphony Orchestra performance of the Khatchaturian Piano Concerto, set EDA-3. Ansermet gives one of the best performances of the Stravinsky score on records to date, and Miss Lympany and Mr. Pistoulari do justice to the Russian romanticism and hearty wildness of the Khatchaturian work. Performances of Mendelssohn's Italian Symphony by Heinz Unger and the National Symphony Orchestra and of Beethoven's *Leonore* Overture No. 2 by Van Beinum and the Concertgebouw Orchestra are interpretatively inferior to the recordings of the same works by Koussevitzky and Toscanini.

Among domestic orchestral recordings, the Toscanini-NBC Symphony Orchestra's performance of Mozart's *Jupiter* Symphony, Victor set 1080, offers the most valued reading of this great score on records. The genius of Toscanini is evidenced in the poise and power of the outer movements and in the beautifully phrased and nuanced slow movement. The Koussevitzky-Boston Symphony disc of the early Mozart Symphony in E-flat, K. 184, Victor 11-9363, is somewhat inflated in performance and less expressive in its outer movements than it might have been, yet one welcomes this fine recording of an early overture-type of symphony which dates from its composer's Salzburg days. The Beecham-London Philharmonic Orchestra's version of Beethoven's *Fourth* Symphony, Victor set 1081, is a well recorded example of the noted conductor's cultured music-making, and if not as wholly persuasive as the Toscanini version is nonetheless a worthy partner.

Two Brahms' Symphonies—the Second and the Third—appeared in new performances recently. The set of the *Pastoral* Second by Pierre Monteux and the San Francisco Symphony Orchestra, Victor set 1065, is a performance in which taste and musicianship are well displayed; the distinguished French conductor reveals a surprising affinity with the German romantic mood of the music. This is definitely a competitive issue to the long admired Beecham one. The new performance of the Brahms Third by Ormandy and the Philadelphia Orchestra, Columbia set 642, is not as tonally persuasive as the recent Koussevitzky version, nor does one feel that the conductor is as emotionally compatible to the score. A long needed, and hence most welcome, recording was the Rodzinski-Philharmonic-Symphony Orchestra's performance of the Moussorgsky-Ravel *Pictures at an Exhibition*, Columbia set 641. Ravel's transcription of Moussorgsky's music remains unmatched and has long been regarded as a more convincing score than the original piano suite, which is far too monochromatic and not too successfully written for the instrument. Rodzinski directs the work cleanly and with invigorating energy. With the same orchestra, Rodzinski has also recorded

the *Fifth* Symphony of Prokofieff, Columbia set 661. By no means one of the composer's greatest scores, this work has nonetheless caught on in the concert halls. The score is a curiously rambling one, somewhat diffuse in its two slow movements, but quite delightful in the humorous *scherzo* and the satirical dance-like *finale*.

Two orchestral recordings, recently issued by Pilot Radio, offer unequal fare. Grieg's *Holberg Suite* by Rudolph Ganz and the Metropolitan Symphony Orchestra, Pilotone set DA 301, is given a sympathetic performance but the balance of string parts is not too well accomplished. Haydn's *Farewell* Symphony, by Erich Leinsdorf and the same orchestra, Pilotone set DA 302, on the other hand, proves a sadly routine affair; the conductor plays the slow movement and the lovely final *adagio* at too fast a tempo and with little expressive sensibility. An older set of this work by Sir Henry Wood and the London Symphony Orchestra, Columbia 205, is greatly preferred. Both Pilotone sets are burdened by recorded commentaries by Deems Taylor, which would have been better put in print.

The Violin Concerto of Louis Gruenberg, which Heifetz commissioned, comes to us in a superbly polished performance, splendidly recorded, by the noted violinist. The long first movement is over-orchestrated and rhetorical; its emotional intensity consistently keeps the listener keyed up to a high pitch. The slow movement, making use of two Negro spirituals, and the *finale*, parodying a hill-billy fiddler, are somewhat anticlimactic. The work is a definite show for Mr. Heifetz who does full justice to the music with Monteux and the San Francisco Symphony proving a superb orchestral background.

Of two new recordings of Liszt's ubiquitous *Hungarian Rhapsody* No. 2, our preference goes to the musicianly performance of Alexander Brailowsky, Victor disc 11-9330. It is refreshing to find a pianist shunning an obvious virtuosity in this piece. The Ormandy-Philadelphia Orchestra performance, an inflated arrangement by Mueller-Berghaus, Columbia disc 12437-D, seems too ostentatious for its own good.

Two pianists, Rudolf Serkin and Erna Balogh, have made new recordings of Beethoven's *Pathétique* Sonata, Opus 13. Our preference leans toward the Balogh set, Vox 611, even though it is not so well recorded as the Serkin one. Serkin, Columbia set 648, tends to be heavy-handed in this music and his conception of the work is somewhat scholarly and dry. Balogh plays the sonata in a lighter vein and shows a gift for deft *legato* playing which is especially appreciable in the

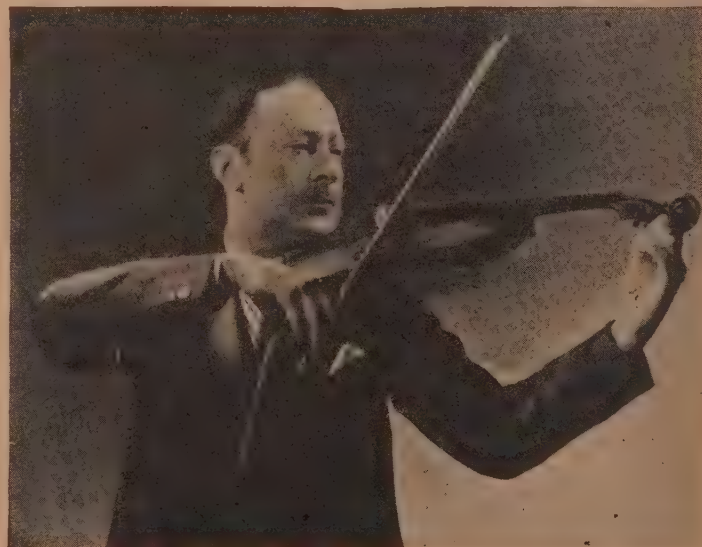
*finale*. Neither pianist probes very far beneath the surface of the lovely slow movement.

An enjoyable two-piano recording is provided by Robert and Gaby Casadesus playing Milhaud's *Le Bal Martiniquais*, Columbia disc 71831. The music has a well integrated blend of sentiment and rhythmic verve and the players savor it zestfully.

Among recent recordings the album of Christmas Hymns and Carols sung by the RCA-Victor Chorale, under the expert direction of Robert Shaw, Victor set 1077, is the most satisfactory thing of its kind available; not since the albums of the English Singers have we had anything of its kind so splendidly done. The varied selection of Christmas carols and hymns has been well chosen, and the arrangements are simple so that the spirit of each piece is preserved.

Operatic fans will find much to admire in Victor's highlights from Bizet's *Carmen*, featuring Gladys Swarthout, Victor set 1078. The lady's performance is tonally and dramatically wholly persuasive, and her supporting cast is a generally excellent one. The Chilean tenor, Ramon Vinay is a good *Don José*, his dramatic voice being best employed in the final duet. Robert Merrill is a spirited *Escamillo*, and Licia Albanese is a dependable *Micaela*. The RCA-Victor Chorale, under the direction of Robert Shaw, is a major contribution to this well recorded set.

In an album of excerpts from *Madama Butterfly* Victor 1068, Licia Albanese gives an intelligent and sympathetic account of the tragic main character. Her *Un bel di* is notable for its dramatic poise and tonal



JASCHA HEIFETZ

warmth. The *Love Duet*, by Albanese and James Melton, is effectively sung, but Miss Albanese alone brings the requisite feeling to the music; Mr. Melton, vocally at his best, is curiously unemotional for a bridegroom. With the aid of a good *Suzuki*, Lucille Browning, Miss Albanese gives a most appealing account of the *Flower Duet*. The final excerpt from the opera is *Pinkerton's Farewell to Butterfly's Home* in the last act, a meretricious aria at best which is sung indifferently by Mr. Melton. It seems a pity that *Butterfly's Death* was not substituted.

Licia Albanese's scene from the end of the first act of "La Traviata" Victor disc 11-9331, reveals stylistic refinement; her singing of the *Ah! fors'è lui* has true feeling and her *Sempre libera*, if not as brilliant as some others, nonetheless has the requisite lilt. The singer is one of the most distinguished of present day *Violettas*.

The album of Mozart Arias by Ezio Pinza Columbia set 643, reveals the noted basso vocally at his best. There are two fine excerpts from "The Marriage of Figaro," one less well known from "The Escape from the Seraglio," *Sarastro's noble In deisen heil'gen Hallen* (sung in Italian) from "The Magic Flute," the famous *Catalogue air* from (Continued on Page 173)

## RECORDS



## CUTTING THE GORDIAN KNOT

Gordius, King of Phrygia, tied a knot in a thong connecting the pole of a chariot with the yoke. None was able to untie it, but Alexander the Great came along and severed the knot with his mighty sword. Thereafter, when one got rid of an obstacle by summary measures, he was said to have cut the Gordian knot.

Your reviewer has had a Gordian knot facing him for months. The extreme paper shortage made it impossible for him to give the space he would like to give to the great number of extremely worthy books that have poured upon him from the publishers. It is not fair to you, dear reader, nor to the publishers, nor to the authors of these books to delay any longer reviewing them. We therefore have covered several in this issue, with abbreviated comment. As more paper is procurable, the book comments in *THE ETUDE* will be extended.

"THE DIARIES OF TCHAIKOVSKY." Translated from the Russian, with notes, by Wladimir Lakond. Pages, 365. \$5.00. W. W. Norton & Company, Inc.

A most readable and valuable insight into the intimate thoughts of one of the greatest, yet most mysterious, masters of Russia. Your reviewer found it especially absorbing.

"J. S. BACH'S MUSICAL OFFERING." By Hans Theodore David. Pages, 189. \$3.00. G. Schirmer, Inc.

When Father Bach visited Frederick the Great, the Prussian monarch improvised a theme on the clavier. Bach promised to write a fugue upon this theme. This he did, and sent it to Frederick, accompanied by the customary groveling letter and several other compositions. David's erudite history, interpretation, and analysis is a highly important contribution to musicology.

"GUSTAV MAHLER. Memories and Letters." By Alma Mahler. Pages, 277. \$5.00. The Viking Press.

An affectionate and comprehensive biography of the brilliant composer, by his widow. Those who have thought of him as pedantic, austere, and cold should read this book, filled with his rich and human experiences of interest to the average musical reader.

"LISTENING TO THE ORCHESTRA." By Kitty Barne. Pages, 298. \$2.75. The Bobbs-Merrill Company.

A highly lauded and well worked out series of essays and biographies tracing the development of orchestral music and the makers of orchestral music, so that the average person may readily grasp the main points in performance. Fifteen pages are devoted to American music and there is a thirty page list of the best records pertinent to the text.

"MUSICAL INSTRUMENTS." By Karl Geiringer. Pages, 278. \$4.00. Oxford University Press.

Twenty-five thousand years ago, Man, in the early Stone Age, cut his teeth on a bone which, when rubbed with a stick or by a rough surface, made a rasping noise. This, and one or two other devices, probably were the first musical instruments, and we find them duplicated in Latin American bands today. Dr. Geiringer, Professor of the History and Theory of Music at Boston University College of Music, in a not too technical book, takes the reader from the instruments of the Stone Age right down to the present day symphony and the bizarre instruments of the modern "trick" orchestras. It makes a very interesting, easily comprehended story.

"THE MUSIC OF TCHAIKOVSKY." Edited by Gerald Abraham. Pages, 277. \$3.75. W. W. Norton & Company.

This is a series of highly informative and excellently presented essays upon the works of the great Russian master, by gifted writers, mostly English. Together, these essays form a distinguished and comprehensive treatment of Tchaikovsky's works. In the list of voluminous compositions there are mentioned twelve literary volumes by Tchaikovsky, including translations from French and Italian texts.

"SERGE KOUSSEVITZKY." By Hugo Leichtentritt. Pages, 199. \$3.00. Harvard University Press.

A splendid record of the man and his great work

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from *THE ETUDE MUSIC MAGAZINE* at the price given on receipt of cash or check.

by B. Meredith Cadman

in America, by Harvard's famous musicologist. Particularly noteworthy are Mr. Koussevitzky's valuable detailed notes on the performances of the works of American composers, to which he has always given primary recognition. This feature of the book, in itself, should have great appeal to the music lover.

"LISTEN TO THE MOCKING WORDS." Compiled by David Ewen. Pages, 160. Price, \$2.00. Publisher, Arco Publishing Co.

A series of fresh musical anecdotes and humorous comments upon music certain to entertain many. The book is cleverly illustrated by A. Birnbaum.

"LEGEND OF A MUSICAL CITY." By Max Graf. Pages, 302. \$3.00. Philosophical Library.

A "lovely" story of one of the "loveliest" cities in the world, by a really great historian who has known many of the characters he writes about and who writes about

them with an eloquent pen. Reading this book, one forgets all about the Europe of murder and misery of Nazi days, and is carried back to the banks of the Danube, and the fairy world of the land of Mozart, Haydn, Beethoven, and Brahms. One delightful bit has to do with the visits of Debussy, Ravel, and Massenet to Vienna.

"GIUSEPPE VERDI. His Life and Works." By Francis Töte. Pages, 428. \$5.00. Alfred A. Knopf.

Far and away the most comprehensive and detailed life of the Italian master, written charmingly and sympathetically by the famous English critic. After an engaging life of Verdi, the writer discusses at length all of his major works.

"MANUAL OF FUNCTIONAL HARMONY." By Samuel A. Lieberman. Pages, 167. \$3.50. Warren F. Lewis.

An unusually clear and workable harmony with excellent worked out problems and a fine key to 216 exercises. It is a book to delight both teachers and pupils.

"MAKE WAY FOR MUSIC." By Syd Skolsky. Pages, 138. \$2.50. E. P. Dutton & Company, Inc.

Miss Skolsky has a smart manner of digging up interesting facts and making her comments upon the development of music unusually pleasing. The second half of the book is devoted to excellently annotated program notes on outstanding recordings of famous masterpieces.

"MUSIC IN MEDICINE." By Sidney Licht, M.D. Pages, 132. \$3.00. New England Conservatory.

The most illuminating and readily understood book upon the subject we have yet seen. The author, a Fellow of the New York Academy of Medicine, has a fine literary style, musical knowledge, and a familiarity with the subject which give this book both authority and popular interest.

"MUSIC IN RADIO BROADCASTING." By Gilbert Chase. Pages, 152. Price, \$1.75. Publisher, McGraw-Hill Book Company, Inc.

The NBC-Columbia University Broadcasting Series, designed to include ten volumes, is an indication of the very thorough manner in which the broadcasting companies and the educational interests of our country are united. Dr. Chase, who is Instructor in Music for Radio at Columbia University, has assembled a series of chapters by top-ranking experts, such as Thomas H. Belvisio, Tom Bennett, Frank J. Black, Samuel Chotzinoff, Edwin L. Dunham, Herbert Graf, David Hall, Ernest La Prade, Morris Mamorsky. The work is based upon a fifteen-week course given by Dr. Chase at Columbia University.



Courtyard of an Old Viennese Commoner's House  
From "Legend of a Musical City"

"MUSIC STUDY EXALTS LIFE"



## Again, That Trick Rhythm Bugaboo!

My fellow round tablers,

Here we are again, and judging by the number of distressed letters coming in and calling for help, we may have to order a special oversize table to accommodate the crowds who want to sit in on our discussion of this "problem of the hour," even if their complaints remain inarticulate and hidden deep within themselves. Had Chopin had the slightest inkling of the misery which his *Fantasia Impromptu* would inflict on students a century later, it is possible that a feeling of anticipated commiseration would have prompted him to destroy this composition instead of keeping it on file and away from the publisher's hands. Why he did that remains a mystery. It seems hardly possible that he could have found it unworthy of publication, for when it was rescued after his death it was unanimously adjudged as a very charming, romantic, and inspired piece of music. Moreover it has exceptional pedagogic value: development of fleet fingers, accurate phrasing, singing tone, and last but not least, vanquishing that *bête noire*, the three against four trick rhythm. I might refer all correspondents to the December 1946 issue of THE ETUDE, in which I already dealt with this particular pianistic problem; but from other letters received I come to the conclusion that a more specific airing is in order. Let's open the case right here:

"I have a very gifted pupil; at present she is studying *Fantasia* by Chopin, but she finds the rhythm three to four extremely difficult," writes Sister M. L. of New Jersey. "I have advised her to use the metronome, playing hands single till memorized, and then put them together; but so far she cannot do so with any degree of ease and finish. In teaching the rhythm two to three, a little phrase: 'Why don't he come' seems to help. But I do not know any to help three to four. Can you suggest some way of helping this pupil?"

And this from Mrs. L. D., Oklahoma: "In the little town where I live there are many children who are interested in the study of music. Last winter the picture in technicolor 'A Song to Remember' was shown at one of our theaters. Three of my advanced girls asked to be given the opportunity of learning the music played in this show. So I secured an album of piano music by Frederic Chopin, arranged for the average pianist. The numbers in this album are coming through the students with a nice understanding, except *Fantasia Impromptu*. I have explained to the best of my ability, played measures over and over, but the student seems to find it so difficult to play this particular rhythm. Please show me what to do in order to help her."

To you both I recommend the eternal remedy: Patience; for it may take time to acquire "ease and finish" in the performance of trick rhythms. As I stated before, the playing of two against three is relatively easy. Theodore Presser's "School for the Pianoforte," Players' Book, Volume III, contains some very valuable exercises (see Page 47). A short phrase such as the one mentioned often proves helpful. Here is a suggestion; why not use a little jingle, for instance:

"This is the way,  
Now it's O. K.!"

or:

"I play this right.  
Am I not bright!"

Others can be made up as you go, and will bring variety and renewed interest.

# The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American  
Pianist, Conductor, Lecturer,  
and Teacher



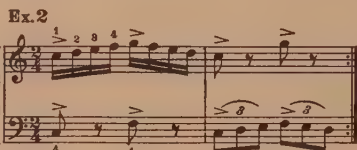
Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

This method, however, cannot apply to three against four, for the placement of notes is too fractional. And I cannot endorse the "slipping" of sixteenth notes between eighth notes used by certain teachers, as it is no more than a poor substitute. Better face the issue squarely: it always pays in the end. Here is a system which I have indicated on various occasions, and reports as to its efficiency have been excellent:

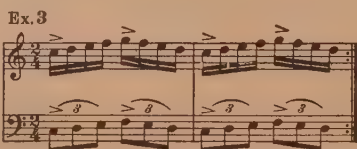
First, set your metronome at a moderate pace for quarter note values (but not too slow, since three to four rhythm is helped by faster *tempi*). Then play the following two measures over and over, keeping strictly obedient to the metronome beats:



Next step is the addition of a few notes, as follows:



Finally and when you feel that the two rhythms have "gotten into your fingers" sufficiently, pitch right in with the two hands together:



Important note: smoothness may be lacking at first, but don't give up, for it will come gradually. This problem has as much to do with the mind and the ears, as it has with the fingers. But it always yields to Perseverance. And now in contrast to dry technicalities, let me relate what I once overheard in connection with the *Fantasia Impromptu* and the picture in which it is used:

Last summer as I motored through the Middle West, I stopped at a restaurant for a "short order." A movie was just over at the "Bijou Theater" next door and a family came in: Papa, Mamma, Sister, and Junior. They were in ecstasies over the splendors of "A Song to Remember."

"Jeepers . . . wasn't that some show!" exclaimed Junior.

"Simply divine," gushed Mamma; "I never knew until tonight that Tchop-Inn wrote *I'm Always Chasing Rainbows*."

"That guy sure knew how to write dandy stuff," cut in Papa. Sister nodded and added:

"You said it, Daddie. And didn't he play swell?" But Junior wanted to display his erudition:

"Hey! . . . It wasn't him playing. A fellow called Eye-tur-bye dubbed in or some'n."

By that time my snack was over, and I left. But it dawned upon me that whatever way they put it, one family had become aware that a century ago a great musician whose name was Frederic Chopin lived and composed music. Some future day, perhaps, their musical appreciation will grow, stimulated by this first encounter with the magnitude of the master's genius. Should this happen, multiplied in the thousands as it may well be, then the producers of this film could claim forgiveness for having presented to an unsuspecting public one of the worst historical falsifications that ever appeared on the screen.

## Wants Modern Methods

I am a mother of small children, who, in college, minored in theory and piano and studied organ and trumpet on the side. I have done some adult piano teaching, a little voice coaching and for several years was a church organist. I would like to begin formal piano lessons with my girl, age seven, and my boy, age five and a half, but this community, where we now live, depends largely on Detroit for its cultural advantages. The fees of good teachers in the city, plus transportation and the time involved, are too much for me at present.

Therefore, I am taking upon myself my older children's first piano training. Both are rated high "I. Q." in school and are musically inclined. I would appreciate greatly any suggestions on modern methods.—E. A. S., Michigan.

Your letter confuses me. First you speak of "small children," then you mention two, ages seven and five and a half; finally you write about "older children." So which is which, who's who, and what is what? However, in spite of this perplexity I will endeavor to help you and I trust to luck that I hit on the right phase of your problem.

The fact that you have had some experience and that your children have such a favorable school rating, makes me think that you are equipped to take care of its solution. There are many others who, like yourself, live in rural districts and find it difficult to reach the "big city." But is this necessary? Expensive teachers are not at all needed for beginners; in fact, I doubt if any of them would accept students of the first grades. It is always possible to find, in one's vicinity, a good and reliable teacher, familiar with the tuition of children and possessing the necessary patience to deal with the elementary grades. In your case (and other similar ones) I approve unreservedly of your taking your children's preliminary training upon yourself. The important point is to be sure that they acquire good principles from the start; then when the time comes to entrust them to a specialist of the higher grades, he or she will be able to take over where you leave off, and continue building on the sound foundation already laid. As to "modern methods," I could perhaps say that there is practically "nothing new under the sun." Still, a number of works have been published in recent years, which combine ingenuity with efficiency. Some are devised for individual or group instruction and contain pictures and words as well as explanations and occasionally a part for duet playing with the teacher. Here are a few titles which you will find worthwhile to investigate: Bilbro, "First Grade Book for the Pianoforte;" John M. Williams, "First Year at the Piano;" Presser, "Music Play for Every Day;" Myra Adler, "Finger Fun;" Robert Nolan Kerr, "Little Players;" Louise Robyn, "Technic Tales," Book I; Ada Richter, "My Piano Book;" Hugh Arnold, "The Child's Czerny;" Astrid Ramsay, "Flowerettes;" Anita C. Tibbits, "Two Very First Pieces" (with words). And please do not forget these most dependable, long tested stand-bys: Theodore Presser's "School for the Pianoforte," and W. S. B. Mathews' "Standard Graded Course," both Volume I; for they are the outgrowth of many years of experience in teaching children and cannot be too highly recommended where serious youngsters are concerned.

"Every child in our country should learn how to sing, and how to play upon at least one musical instrument. Among these the piano is perhaps the most practical for musical cultural purposes. Nothing should crowd out the opportunity for self-expression which can come to those who play the piano with some degree of mastery."—WALTER DAMROSCH



# Selling "Music" to the General Public

**R**ECOGNITION of correct public relations as a necessary corollary in the presentation of music to the public has been widely neglected in small musical groups. The result has been loss of a great potential audience. Large musical groups, well-known soloists, established opera companies—in fact, any musical artist or organization whose success was achieved by public patronage acknowledges the importance of press coverage. Professional publicists are employed by these artists or their managers for the specific purpose of dealing with the press. Yet recitals and musical programs, concerts and even opera and light opera performances presented by teachers and their pupils or by civic or amateur groups receive only a small part of the notice they both need and should attract, because they have not given the press material which can be used.

The following is an outline of a good course of basic practical procedure designed to do just what the title indicates: sell music to the general public, your public.

## Publicity for a Recital

Let us suppose you are a teacher of piano whose pupils are going to present a recital, and that an audience composed of more than friends and relatives is desired. The hall has been engaged and drafting of the program is finished. Two weeks before the recital you may well begin to place your publicity.

First comes the news story. A cardinal rule in journalism directs you to place in the first paragraph of this story, undecorated with what you think of the occasion or your pupils' ability, a statement of who, what, when, where, how. In other words, "The pupils of Amelia Wright will present their . . ." annual or whatever the usual routine may be . . . "program of piano music in a recital at Woodland Hall, beginning at 8:15 P. M. on December 1." Next mention the newsworthy elements in the story. You may say, "The youngest child appearing on the program is Sally Brown, age four, 1312 Park Lane, who will play a group of specially arranged folk melodies. Jack Smith, age twelve, 312 Elm Grove, will play his original composition titled *The Swallow* in its première presentation. A group of Chopin Waltzes, seldom heard on student recitals, will comprise the portion of the program featuring Marie Jones, age fourteen, 420 Green Road, one of the advanced students."

## Feature Angles of the Story

Going on with the news story, "The work of Amelia Wright has been known in the musical circles of Woodland for ten years. Her career, beginning under the distinguished tutelage of . . ." the most eminent of your teachers . . . "includes performances with . . ." whatever noteworthy appearances you might have made. "During her teaching career she has furthered the talents of . . ." those pupils who have achieved distinction. Attach a copy of the program to the news story.

In addition to the initial giving of vital information, these things must be observed: Give ages and addresses in the news story, except where obviously it is inadvisable, such as with the teacher or adult pupils who might object to such disclosures; do not editorialize or eulogize, because the editor will blue-pencil such words except in some of the less discriminating small newspapers; do not make the story too long because it will be cut ruthlessly where otherwise you may have gotten it printed intact.

Now we go on to feature angles of the story. Outstanding is Jack Smith and his original composition. You may call the feature editor or the picture editor of the paper and suggest a photograph of Jack with staffed paper and pencil composing his *The Swallow* at his piano.

If there is more than one paper in your town, remember that while you may send the same news story

to all papers, you must not submit feature or picture possibilities simultaneously. Violation of this unwritten rule has cost many amateur and professional publicists a great deal of newsprint. News is admitted common property in this case, but not features. After you have placed any feature stories and pre-performance pictures, again call the picture editor and suggest coverage of the recital by both reporter and photographer. Many charming criticisms have been written by reporters in the manner of authorized critics. Be sure, before you invite a critic that you want him to give a professional printed opinion. Because pictures and space are equally scarce and valuable in a newspaper, do not present all of your ideas to an editor at once, allowing him to choose from them. One small carefully selected and presented piece at a time is the best insurance against blanket rejections.

The society angle is also an important factor in publicity. Are any of your pupils the children of socially prominent people? If so, call the society editor of the paper and suggest that she might be interested in a charming photograph of young Peter Cortlandt practicing diligently for the recital under his mother's fashionable eye in their music room.

Is one of your pupils the child of a locally well known, if not celebrated, musician or other public personage? You might suggest a picture of the child with his parent or relative, and a story showing their parallel or opposite tastes, especially if it is the child's first appearance before the public.

## Coöperation From the Press

By all means make every effort to see that the news releases are typewritten, with spelling, punctuation, and grammar correct. And do take time to bring them, personally, to the correct person because it helps insure publication.

Ask the newspapers about the dates of their deadlines, a deadline being the latest time at which a publication will accept material for a given issue. Feature and special sections sometimes deadline days ahead of their news sections. And find out when the weekly publications in your area have their deadlines. Weeklies and labor papers are important mediums and, as a rule, both are coöperative toward musical endeavors.

In other words, while you are yourself interested primarily in the proper presentation of your pupil's music, remember that the press is interested in a totally different manner. You, in desiring coöperation from the press, must meet it halfway by considering everything of possible news or picture value and pre-



IRIS TRACY COMFORT

by

*Iris Tracy Comfort*

sending this information in a usable form. The dividends, of course, come in wide coverage which will make people aware of your musical venture and increase attendance. This outline of story sequence applies generally to any presentation of music.

From long experience on both sides of newspaper and magazine desks, as a newspaper reporter and magazine editor, and in placing stories as a public relations woman, I advance a few emphatic don'ts.

If a newspaper mis-spells names in your story, don't telephone the office and berate the editors. Try to understand that these people know how important names and titles are to their owners and friends, and make every effort to have them correctly stated. But errors do sometimes creep in and a linotypist is not infallible. Still, should you feel it absolutely necessary to call attention to the error, do it courteously and accept the paper's apology in good faith. Above all, take the matter up with the person who handled the story, not with the managing editor or the

publisher. The good will of a newspaper staff is too immensely valuable to you to sacrifice it to your irritation.

Another don't: Don't take up the time of newspaper people, who are tyrannized by deadlines, with floundering or irrelevant details. Whether you are being interviewed or whether you are placing a story you wrote, have your relevant details in hand and advance them clearly and concisely. Don't attempt to impress these people who may have just finished interviewing celebrated artists. You will find them generally kind and intelligent, and you will have their respect if you deal with them on a perfectly honest basis. On the other hand, don't unsell your product, which is music and important, by a timid or apologetic approach.

## Photographs

Don't allow a photographer to direct you to pose in a technically wrong position. If your hands must hold your instrument in a certain way, tell him so quietly. He will understand and thank you, because he is a photographer, not a musician, and may not have known certain facts. But again, remember that the camera angle distorts certain positions, and that what might appear a cramped position will look quite all right on a photograph.

Don't be affronted when a photographer suggests a pose that may seem slightly undignified to you. I saw Serge Koussevitzky, conductor of the Boston Symphony Orchestra, express approval by a forefinger touching thumb gesture for a photographer, appealing to a newspaper audience. And two weeks later I heard the conductor of a small and (Continued on Page 172)



# Interpretations in Jazz

A Conference with

Duke Ellington

Renowned American Composer,  
Pianist and Band Leader

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

The fabulously popular Duke Ellington holds the unique position of ranking as the "classic" representative of jazz. In addition to the originality of his performances, at the keyboard and with the baton he has to his credit nearly 1,000 compositions, all in the jazz idiom and recognized in the profession as standards. The musical pith of his melodies does not "date," regardless of passing fads in arrangement and style.

Born Edward Kennedy Ellington, in Washington, D.C., he was dubbed "the Duke" because of his immaculate grooming and suave manners. When he was about eight, he was given a few piano lessons; but, he confesses, the process was not too successful either from the teaching or the learning end. After he had appeared at a few church concerts, playing treble to his teacher's bass, the lessons stopped. But the lad's interest in music did not stop. At fourteen, he had a slight illness which confined him to the house for a week, and in that time he taught himself to find his way around a keyboard. Since then, he has had but little instruction. Two years later, young Ellington was deep in professional music.

His first composition, "Soda Fountain Rag," produced at the age of sixteen, earned him an art scholarship at Pratt Institute, which he refused in order to continue what he calls his own work. Unable to read music, he evolved from within himself the melodic flow and harmonic combinations that marked the beginning of his richly individual style. That was at the beginning of World War I. With the increase in receptions and entertainments in official Washington, bands were in great demand, and young Ellington found all the engagements he could handle. His first task was to learn to read music. At eighteen he married, felt himself a man with a man's responsibilities, and formed his own band. Presently, he had a group of bands and his own advertisement in the telephone directory. Still, business was a touch and go matter until 1927 when he was booked for the Cotton Club, the scene of his first real triumph.

In 1933, Ellington toured England and the continent with sensational acclaim. His performances were considered modern concerts rather than mere dance-band sessions, and they were found to be interpretative of contemporary and American trends. The next ten years established Ellington's position as an interpreter of America. In 1943, he gave the first of his annual Carnegie Hall concerts devoted entirely to his own works. The program included his "Black, Brown, and Beige," a forty-five minute orchestral fantasy (Ellington calls it "A Tone Parallel"), recording the history of the Negro in America—as he is thought to be and as he actually is. In celebration of his twentieth year in American music, Mr. Ellington was presented with a plaque bearing the signatures of Stokowski, Rodzinski, Deems Taylor, and other celebrated musicians. He has also won the award of the Newspaper Guild; the Esquire Magazine Gold Medal (twice in succession), and the ASCAP Annual Award. Recently, Mr. Ellington established an instrumental scholarship at the Juilliard School of Music, the first living artist to do so. In the following conference, Mr. Ellington outlines for readers of THE ETUDE, his views on the provocative question of jazz.

—Editor's Note.



DUKE ELLINGTON

"JAZZ today is no longer the jazz of twenty years ago. When I began my work, jazz was a stunt—something 'different'. Not everybody cared for jazz, and those who did felt that it wasn't 'the real thing' unless they were given a shock sensation of loudness or unpredictability along with the music. For that reason, I feel that I was extremely lucky to enter the picture when I did! I had to teach myself to read music; I relied on instinct rather than knowledge to guide me; and had to develop many techniques in spotlight positions. When I was playing at the Cotton Club, for instance, I had the luck to be engaged for three days at a theater in mid-town. All went well, and on the third day, they told me I was scheduled to open at the Palace Theater tomorrow! Now in those days, the Palace was the country's ranking vaudeville theater, the goal of every seasoned player. I was completely bewildered by the idea of opening there with no special preparation—but I had to be ready.

## The Elements of Luck

"Nor was that all! I was also told that it would be my duty to announce my own numbers. Up to that time, I had never spoken a word from a stage. Still, I had to do it. In trepidation, I groped my way toward the footlights, trusting to Providence to put the right words into my mouth at the right moment. After, I was praised for a new style of announcing! I have no idea what kind of "style" it was! Again, the first time I ever lifted a baton was when I conducted the personal appearance opening of Maurice Chevalier. Again, I had no idea what to do—but I did it! I was lucky, indeed, to begin when I did. But perhaps I should

define my notion of luck; to me, it means being at the right place at the right time, and doing the right thing before the right people. If all four 'rights' are in good order, you may count yourself lucky. And this, precisely, brings me to the question of luck, or rightness, as it concerns the youngster of today who dreams of a career in jazz.

"He still needs to be lucky to get to the top—but the value of those 'rights' has changed so that the chances for a start like mine no longer exist.

## The Expression of an Age

"Jazz today is by no means the formless, chancy, irresponsible medium it was around 1920. It is impossible to stress this sufficiently. A certain psychological element enters into jazz which can work great harm to the chances of the enthusiastic young player; there is a vague feeling that 'classical' music means hard work while jazz represents the livelier aspects of pure fun. Well, that may be so—to the listener! It certainly is not the case as far as the performer is concerned. The jazz musician today needs the most thorough musical background he can possibly get. He needs to be more than moderately expert on his instrument, whatever that may be; he needs to have the kind of theoretic mastery that can solve all sorts of harmonic and arrangement problems without a moment's hesitation; most of all, he needs to be acutely aware of musical history and the position of jazz in that history.

"What, actually, is jazz? A matter of trick rhythms, blues-notes, and unorthodox harmonies? I think not. Those matters may enter into it, but only in the nature

of a result and not of a cause. To my mind, jazz is simply the expression of an age, in music. Think of the terms classical music, romantic music. An entire picture comes to mind—a picture of the way people thought and felt; an expression of human reactions to the conditions under which they lived. You wouldn't dream of associating a certain rhythm, or a fixed tone quality with either of them. Jazz is exactly the same—not in its forms, of course, but in the large, over-all pattern of its expression. Just as the classic form represents strict adherence to a structural standard; just as romantic music represents a rebellion against fixed forms in favor of more personal utterance, so jazz continues the pattern of barrier-breaking and emerges as the freest musical expression we have yet seen. To me, then, jazz means simply freedom of musical speech! And it is precisely because of this freedom that so many varied forms of jazz exist. The important thing to remember, however, is that not one of these forms represents jazz by itself. Jazz means simply the freedom to have many forms!

"Let us go a step further. In its opening the way for many kinds of free musical expression, jazz is peculiarly American. Thus, the American character of jazz derives simply from its freedom rather than from any specifically American line of musical descent. In the case of other lands, we say their music is 'typically' French, or Italian, or English, if it follows a traditional pattern (whether of melodic line, harmonization, arrangement, rhythm, or anything at all). We say that music is typically jazz, or typically American, if it follows no pattern at all! Even the Negroid element in jazz turns out to be less African than American. Actually, there is no more of an essentially African strain in the typical American Negro than there is an essentially French or Italian strain in the American of those ancestries. The pure African beat of rhythm and line of melody have become absorbed in its American environment. It is this that I have tried to emphasize in my own writings. In *Black, Brown, and Beige*, I have tried to show the development of the Negro in America; I have shown him as he is supposed to be—and as he is. The opening themes of the third movement reflect the supposed-to-be-Negro—the unbridled, noisy confusion of the Harlem cabaret which must have plenty of 'atmosphere' if it is to live up to the tourist's expectation. But—there are, by numerical count, more churches than cabarets in Harlem; there are more well-educated and ambitious Negroes than wastrels. And my fantasy gradually changes its character to introduce the Negro as he is—part of America, with the hopes and dreams and love of freedom that have made America for all (Continued on Page 172)



GOING BACK to the day of "the greatest singers the world has ever known," and to the days immediately following, we learn that the order of the day was "Support the voice from the chest." The question now is, was this support purely breath support or was the tone supported from the chest? In other words was the resonance of the chest used to amplify the resonance of the head?

Bassini, who was a pupil of Crescentini ("the last of the great singers that Italy produced"), in speaking of "falsetto" says that the theoretical signification of the word "falsetto" is not that voice which imitates the woman's voice, but "all are falsetto tones which are not produced from the chest."

Mancini (1716-1800) supported the voice from the chest, and he was a pupil of Bernacchi, one of the greatest, and the most florid singer the world has ever known. Sbriglia made the head voice, supported from the chest, the basis of vocal development; the chest support making the tone brilliant and powerful.

In connection with the Bassini-Mancini period there is one point that will greatly assist us in our investigation; that is, that prior to the coming of Garcia the second (1805-1906), the voice was divided into *two*, and not *three* registers. Cassini (1606-) named them "natural voice" and "feigned or falsetto voice"; while Mancini named them "natural or chest-voice" and "artificial or head voice." Also Mancini demanded that the *two* be united and equalized. Therefore, since there were but two registers, there was not the Garcia-introduced third register with its pronounced break in the low range, and its resultant masculine-like tone to contend with. And significant it is that we are speaking of the foundation of the development of the greatest voices the world has ever known. Faustina (1695-1783) was noted for her unequalled agility, brilliant embellishments, and exquisite trill; Cuzzoni (1700-1770) was known as a mistress of her art, her high notes unrivaled in clearness and sweetness, and her trill perfect; Banti (1759-1806) is spoken of as having a voice of most extensive range, while her agility excelled most singers in the bravura style; then there was Ansini whose tenor voice is described as sweet and powerful; as for Bernacchi, it is recorded that on one occasion when Farinelli, lauded as the greatest of singers, had given an exhibition of his wonderful dexterity, Bernacchi, not to be outdone, arose and poured forth a veritable torrent of florid embellishments which so astounded Farinelli that he begged Bernacchi to accept him as a pupil.

Now since all of these wonderful singers, save Ansini, were florid singers, it stands to reason that they did not carry into the high range that which we of today name "chest-voice," for that would have made their astonishing dexterity impossible, inasmuch as there would be a constant drag on the voice. Then, since it is only through the use of chest resonance that "feigned," "artificial," "falsetto," "head voice" could be made true voice and powerful voice, how did Mancini's "natural or chest-voice" become the means to that end? Is not the answer in Mancini's demand that the *two* be united and equalized? Then, how were they united and equalized?

### An Interesting Query

Suppose that it were possible to empty a resonance cavity of air, would there be any resonance without air? No. Then it is not the cavity itself that is the resonator, but the air in the cavity. Then since it is the air that is the resonator, wherever there is confined air there will be resonance, hence all of the air containing cavities and cells from the forehead to the pit of the lungs resound together. Therefore, there are not several resonators, but only one, and that one the air in the lungs, bronchial tubes, windpipe, larynx, mouth, throat, nasal cavity, and passages, and the smaller cavities of the skull. Therefore, the air in the lungs is just as much a part of the resonator as is the air in the cavities of the head, while the amount of sounding air in the lungs is many times that of all the cavities put together. So that chest-resonance, faint in some cases and strong in others, is ever present. The physician knows this when in testing the lungs he places his stethoscope on the chest while the patient says ninety-nine, pulmonary, and so forth.

# Chest Support In Singing

by William D. Armstrong

Then if chest-resonance is ever present, why, in the majority of cases is it too faint to be perceived? Submit the question, as all other questions pertaining to voice should be submitted, to the judge of the supreme court of investigation, that is, "Judge psychology," whose decisions always are final, and the answer will be "an upward displacement of the larynx." Then, how does the larynx become displaced? Through a teen age contracted habit of speaking in a too highly pitched tone of voice, and in singing, through strict adherence to "head voice." In what way does this displacement cause chest resonance to be faint? If the reader will place a finger on the larynx and a hand on the chest while producing a "falsetto" tone two things will be noted, first that the larynx has taken a high position and second that only a faint vibration in the chest is felt. Then, upon imitating or producing the deep tone of a basso or a contralto it will be noted that the larynx has greatly lowered, while a strong vibration in the chest is felt. Further, if while producing this deep tone the larynx is moved from side to side, a grating of the larynx on the spine is felt, whereas, when the falsetto tone is produced no such grating is felt. In this grating we have a contact of the larynx with the spine through which the vibrations of the larynx are transmitted to the air in the lungs, thus setting up resonance in the chest. To illustrate: In the erection of the steel skeleton of a building, an electrical riveter is used to unite the steel beams. When the riveter touches one of the rivets used, the whole skeleton of the building and the surrounding air is set vibrating; the vibrating ceasing with the removal of the riveter.

### The Position of the Larynx

Now the beating riveter represents the larynx; the contact of the riveter with the rivet, the contact of the larynx with the spine; the skeleton of the building, the bony framework of the chest; the surrounding air, the air in the lungs; the removal of the riveter, the displacement of the larynx, and the ceasing of the vibration, the loss of chest-resonance. Now when the muscles which draw the larynx up and away from the spine and those which draw the larynx down and back against the spine are equally contracted, the position of the larynx is *central*. So that a position half an inch above or below the central position is a displacement. Therefore, in the average case, and with the exception of cases in which habitual use of falsetto, or strict adherence to "head voice," or a nasality has caused a great elevation of the larynx, a lowering of only about half an inch places the larynx in contact with the spine.

And so, through simply lowering the larynx about half an inch, head resonance is reinforced by deeper, fuller, nobility giving chest resonance; that balanced resonance heard by the sensitive ear in all great voices from soprano to basso. Evidently it is this position of the larynx that investigators have in mind when they agree that tone is at its best when the position of the larynx is central.

How then may this proper position be established? Like everything else touched by science, it is simplicity itself. Giving no thought to a yawning sensation, or a sombering of tone, which can cause an excessive lowering of the larynx, and at the same time exert a drag on the voice, or to nasality which prevents a lowering of the larynx, fix the mind on the chest, at a point about three inches from the top of the breast bone, and with the chest elevated and the mouth opened with a *natural* smile (Mancini), direct, not force, but breathe, sigh each tone of the entire range to that point. In this we are using mental persuasion instead of physical coercion.

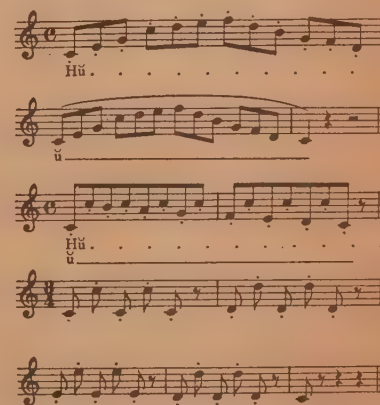
The instant the thought "voice" enters the mind, the subconscious mind, associating "voice" and the organ that makes the voice, becomes fixed on the larynx. Almost instantaneously with the decision to direct tone downward to the chest, a message "downward to the chest" goes to the motor area of the brain and the larynx moves downward.

The mind cannot be occupied with two opposite impressions, such as downward and upward, at the same time, so that as long as the thought "downward to the chest" prevails the larynx will hold its new position, or until the counter-thought, "upward to the head" causes it to rise from that position.

### Directing the Tone Downward

Through concentration of the conscious mind on "downward to the chest," the impression finally finds lodgment in the subconscious mind, and like all other new bodily activities which have been impressed upon the subconscious mind, directing each tone of the entire range to our given point on the chest becomes "second nature," and having become "second nature," no greater effort is involved than in directing tone upward to the head.

Through directing or sighing the tone downward to the chest, the voice is, as it were, resting upon the chest instead of upon the throat, thus permitting that muscular freedom so essential to a facile technic. Mancini supported the voice from the chest to, as he said, "leave the throat free."



To start the voice on a sigh we use the prefix *h*, because being an aspirate it initiates free use of the breath.

All three exercises are to be sung first to the vowel *ü*, and then to each of the vowels *e, ä, ê, ã, ô, ö, oo*, or *e, ai, eh, ah, aw, o, oo*. The vowel *ü*, as in the word study, is next in order to the "natural" vowel *ü*, "natural" because it is produced with the least effort, and hence with the least possibility of throat contraction which prevents a lowering of the larynx, contraction that often accompanies the utterance of "ah". Also, "ü" is the modification of *ah* through which the voice is carried above *f*-natural, fifth line, treble staff, without injury to the vocal bands. So that in starting with "ü" instead of "ah" we are anticipating this important modification.

The only novelty about the use of "ü" is the conscious use of it. Most singers, and especially coloratura sopranos unconsciously take (Continued on Page 166)

## VOICE



# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator



## Chips from the Block I. Slogans

Vivid, arresting imagery often brings results instantly which plodding, prodding teaching takes months to accomplish. Picturesque "slogans" spoken dramatically by the teacher and written in the student's notebook are among the best of such devices. Here are some recent shockers which I have found effective:

"Play with your paws, not with your claws!"

"If you drop, it's a flop!"

"Caress, don't press!"

"Easy, not squeazy!"

"Don't strike your keys, stroke them!"

"Up touch . . . to take the cuss out of percussion!"

To acquire free, floating elbows I impress on the student that the elbow is the body's chief relaxer, balancer, and "steering wheel" . . . (Just test this, and see for yourself) . . . To emphasize this point I exhort as follows:

"Elbow light, body right!"

"Violinists have bows, pianists have el-bows!"

"The elbows are your Floating Power."

"Your elbow tight? You'll surely smite!"

"Steer that phrase with your elbow!"

A tight, excessively curved thumb is treated with many slogans . . . sometimes in connection with the thumb's inseparable companion, the elbow tip, other times by itself:

"Light elbow, loose thumb;

"Tight elbow, 'bum' thumb."

"Flip your thumb and float your elbow!"

"Not in use? Keep it loose!"

"Tight thumb, pianist dumb!"

"Thumb held high? Bumps thump by!"

Here's one jolting exclamation, used only when a student's melody playing is excruciating:

"Remember, that's a *melody*, not a *smellody*!"

And that (I hear you say) will be enough for today!

## 2. An Octave Check-Up

Here's a little "examination" for you on rapid light or brilliant *staccato* octaves. . . . Try to reply to the questions before referring to the answers which follow.

### Questions:

1. What is the best position of the hand in playing

(a) light, rapid octaves (b) brilliant, incisive octaves?

2. What differences are there in technical approach (or execution) between (a) an octave passage played on all white keys (b) one played on black and white keys?

3. What is the function of (a) the wrist (b) forearm (c) full arm in octave playing?

4. How are quick repeated note octave passages played?

5. When a rapid octave passage is to be learned what is the first detail to settle? How to practice it?

6. What is the function of the fingers in playing octaves?

7. When a rapid or brilliant octave passage gives trouble, what are the specific items to check up on?

8. What "feeling" in arm and hand must be cultivated in octave playing?

### Answers:

1. Rapid or brilliant octaves are best played with high hand (wrist) held well *in* and *over* the keys.

2. Almost none; both are played by the *fingers* with varying degrees of reinforcement from hand and arm. The black-and-white passage will naturally have a very slight "oiling up" in and out arm movement. . . . This movement should be reduced as much as possible. It is, of course, much more marked if the *fourth* fingers are not played on black keys. Fourth fingers on black keys substantially reduce lost motion.

3. All of these are simply reinforcements to the strong finger tips which are the chief octave-producing agents. Besides added power the larger muscle masses (forearm and full arm) offer the necessary impulse-implementation for accents and reduce tension.

4. With "finger octaves" shaken out toward the thumb from the rotating forearm, and with vibrating hand.
5. Since the best way to learn fast octaves is through impulse practice of twos, threes, fours, and so forth, always look first for the smallest intervals in the passage. Practice these in groups of twos (or sometimes threes) with instantaneous preparation over the succeeding group. Then combine in longer groups of fours, sixes, eights, and so on.

If you will look at your Grieg Concerto (Ditson edition), bottom line of Page 12 you will find:



(only one clef is given, to save space) which divides of course in this way:



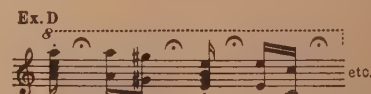
while the passage on the line above this divides naturally into threes.



On Page 9, second line, the left hand is of course:



Examples A and B are variations of the opening motive of the concerto which first divides into twos and ones, thus:



(At first, practice octave passages interspersed with chords, like the above, as "straight" octaves without the inside notes.)

. . . . I hardly need to add that all octave passages should be constantly practiced very slowly, relaxedly, *fortissimo* and *staccato*, hands separately and together, without pedal and without looking at hands, notes or keyboard. ("Ouch! All that?" I hear you say. . . . Yes, it's the only way to attain security, speed, endurance.)

6. Since it is the fingers which actually play the octaves, the pure finger-octave strength of the first and fifth fingers, and first and fourth fingers must be developed to the utmost. No pianist can become a good "octavist" without powerfully developed *finger octaves*. Now read again question and answer No. 3.

7. Check up on (a) high wrist (b) key-top contact before playing each octave (c) excess or lost motion on the part of wrist or forearm . . . keep your octave mechanism quiet! (d) swift preparation before playing each octave . . . don't "stick" on the keys . . . flip right over to the next one. (e) thumb too tight? (f) beware too much substitution of wrist or arm for fingers. (g) Are you thinking in single octaves or in impulses of four or more octaves?

8. The ideal octave "feel" is that of shaking marbles out of the sleeves, that is, a strong forearm rotation toward the thumb, with a slight hand (wrist) vibration.

## 3. A Thought on Teaching

I never set limitations on any of my students—limitations of talent, intelligence, capacity, physique (including hand conformation) for I know that the student himself is only too painfully aware of his own limitations, usually exaggeratedly so. I have so often been mistaken, having found to my surprise that some student who seemed closed up, untalented, puny, unattractive—suddenly developed into an excellent pianist, personality, and musician.

So I hope we'll all be wary about sitting in judgment on our students. Think of these sensitive youngsters, many of them misunderstood by their families and teachers, already appallingly conditioned by their upbringing and so called education, constantly reminded of their circumscribed capacities and shortcomings. . . . It's a wonder that any of them ever snap out of it, and it is a great tribute to the miraculous power of music that many of them find salvation and adjustment through the guidance and sympathy of their piano teachers.

So, when a new student comes to me I cheerfully and confidently set a goal which has hitherto seemed far beyond the abilities of the student himself. Having assumed that he will reach the goal I gradually inculcate into his consciousness the assurance that it is quite within his grasp. . . . Then while I light up the way by positive, intelligent, concentrated teaching methods the student is pushed along and the results are invariably rewarding. . . . I can point to dozens of students who were not (Continued on Page 165)



THE BACKGROUND of any accompaniment for the organ is the real preparation previously done on the piano. Before one takes an accompaniment to the organ one must know the notes and know them well. Too much time is wasted learning notes on the organ (now that organs are more accessible than they used to be). One must remember that most of our accompaniments are written for piano, therefore, after we know the notes thoroughly, we must try to picture how they will be most effectively played on the organ; for something that sounds well on the piano is not necessarily going to sound pleasing on the organ. For instance, when there are arpeggios in the piano accompaniment, they should be carefully played on the organ with the proper harmonic background (it is a good idea, for the most part, to omit the arpeggios entirely). The important thing in this case is to keep the rhythm going well.

Some parts of the piano accompaniment sound thin on the organ, and these parts must be filled up. When the harmonies are too thick in the treble and in the bass, the middle voices should be filled up. For example, we can use the accompaniment from the "Messiah" as it appears in the edition of T. Tertius Noble and Max Spicker. The accompaniment sounds well on the piano just as it is written, but if one plays it as written, on the organ, the result is "fierce." To begin with, there must be a continuous background of the harmony. Even when the "Messiah" is sung with orchestra, there is a continuo, for the most part, played on the organ as a background to the instruments. This continuo is all the more important in our arrangements for the organ. The rich harmonies are there if we will only take the proper care to put them in the right places on the keyboard. Here, for example, are the first measures of *Comfort Ye*, as they appear in the vocal score (Ex. 1), and below (Ex. 2) is an example of the way that they should be played on the organ.

# Organ Accompaniments

by Dr. Alexander McCurdy, Jr.

Editor of the Organ Department

Ex. 3  
Andantino (♩ = 72)  
O rest in the Lord; wait patiently for Him, and He shall

Ex. 4  
Sw. Strings & Flutes 8'-4'  
Gt. Flute 8' Sw. to Gt. 8'  
Ped. Soft 16' Sw. to Ped. 8'

an accompaniment such as the tenor aria from the "Messiah," *Every Valley*, he should be careful to use a combination that is clear and light. There are accompaniments which definitely demand a dark, heavy tone. There are accompaniments which demand a light, clear tone. For the latter type of accompaniment on a two manual organ a combination like this would be suitable:

Swell: Flutes 8'-4'  
Great: Flutes 8'-4'  
Pedal: light 16'  
All 8' and 4' couplers.  
Play on Great

Then for a dark tone try a combination like this:

Swell: Flutes 8'-4'  
Strings  
Great: Flute 8'  
Pedal: light 16'  
Only 8' couplers  
Play on Great

When one uses his imagination in accompanying, he can achieve good results, even if he has to play music for singers which perhaps isn't as good as he would like it to be, remembering that it is possible to make something great out of something that is trite.

A great deal has been written about registration for solo accompaniments. It is well to remember that proper support should be given to the soloist. The organ always should be just under the soloist as he sings. When there are interludes, it is perfectly all right (if the selection warrants it) to use considerable amount of tone, coming back to the proper background when the soloist enters. I find that in accompaniments which move along at a fair pace, the organist is timid about using upper work. For clarity, one must not be afraid to use some super couplers, or some four foot and two foot stops adding some off pitch stops. When one plays

There are certain combinations for accompanying which must be set ahead of time if the organist wants to do a fine piece of work, providing he has an adequate organ with general pistons or one that can be set up by manual pistons. They should be set for solos and accompaniments on swell and great, also soft, medium, and loud ensembles. I am asked continually about the use of tremolos and celestes in accompaniments. If the tremolos are not too violent and the celestes are not too prominent, I see no reason why they should not be used with discretion.

I do not know who said this but it is a true saying and an important one for every accompanist (particularly the organ accompanist) to remember and heed, "The accompanist should be the humble servant of the soloist; he should never follow the soloist but always should be with him."

## When the Pianist Plays the Organ

by Harold Helman

in the London Musical Opinion

It should be remembered that just the notes alone are not the most important phase of an organ accompaniment. As I have said above, the notes must be right before we start, but we have to rearrange the piano accompaniment to suit the organ if we are going to make the accompaniment sound well on the organ. Excellent singing and choir work are often ruined by bad organ accompanying and most of this is due to poor arranging.

I still maintain that the organist should prepare his accompaniments well in advance, before he meets his choir or soloists. It gives one so much pleasure to do a first class job of accompanying for the choir and soloists, who in turn are able to do their very best.

There are all sorts of little things that appear, shall I say, between the lines in all styles of accompaniments. These are the little nuances made here and there in coöperation with the singer, and the bringing out of inner voices. A good piano accompanist never neglects these details; an organist seldom pays any attention to them. For example, here follows a bit (Ex. 3) from *O Rest in the Lord* from "Elijah" as it appears for piano; following it (Ex. 4), is an example of the way that I think it should be played on the organ (with some suggestions as to variety which the piece needs).

THERE is no reason why a pianist should not play the organ well, or *vice versa*. The natural position of the hand should be of first consideration, and the thumb may be used freely on the black keys. In pianoforte playing the actual attack of the key is of the greatest importance. In the technique of organ playing—so long as the stops are drawn—it matters not (to the same extent) how the act of touch is prepared, for the volume resulting will be according to the registration, but the release of the organ key is of vital importance. The speed and accuracy of real organ music can be mastered at the piano, and when this has been done it should be taken to the organ, the pedal part added, and due attention paid to the tone color of the instrument. It has often occurred to me that many pianists would benefit by a course of lessons on the organ, thus proving that

there are wheels within wheels, the one being a help to the other. It would afford a good system of training for the pianist in sustained music or works of the polyphonic type.

It was Schumann who said that slow practice is golden. For only in slow practice can the value of each single note be proved. Play with the mind, listening carefully to each and every note. This method of slow practice and careful listening is also a great help towards memorizing. Some organists say they cannot play from memory, which need not be true. Every living soul has the gift of memory in some degree, and this can always be trained. I have repeatedly met organists who refuse to try out a new or fresh organ when invited to do so because others are present who are better players. But the real reason for this seeming shyness is nervousness, coupled with lack of experience in extempore playing. Here the homely pianoforte is of inestimable service, for it does not take long for a stout thinker to find out how to begin in a simple way. A knowledge of chords and their inversions, together with a few rules on the elements of form, makes an excellent beginning.

## ORGAN



# The Competition - Festival

by William D. Revelli

**W**ITHIN a few weeks thousands of school musicians throughout the nation will once again wend their way by train, bus, and car to district, state, and regional instrumental and vocal competition-festivals.

The consistent improvement to be found in the performances of these participating groups, and the constant increase of organizations seeking admission to the festivals is evidence of their influence and value to the progress and development of the entire program of public school music.

That such events are of great significance to young musicians is attested by their enthusiastic response, seriousness of purpose, and determination as the "zero hour" approaches. Many of these "musical prodigies" have spent countless hours in the careful preparation of the compositions they are to perform; all are eager to show the results of their efforts and to prove to parents, school, and community that they have not "labored in vain." Their conductors have worked diligently and long; communities have united in various fund raising projects and everyone is proud in having contributed to the appearances of their school music groups.

As the day of the festival approaches, many details are cared for. Tarnished, dirty instruments suddenly take on a new gloss and shine; dents are removed; corroded shanks become free; sticky valves once again are cleansed and oiled until they work precisely and accurately; worn reeds are replaced; new tympani heads, drum sticks, and miscellaneous items are purchased; uniforms are cleaned and pressed; and hundreds of other sundry items are cared for until everything connected with the festival is in readiness for the great day.

When we consider the time, energy, and effort spent annually in the preparation of these festivals by thousands of schools in every part of America, it is not surprising to find that some administrators question their educational values or the advisability of recommending such projects.

## Participants

During the past two decades music contests have passed through several stages of "growing pains." From the old type of "knock-down drag-out" rank-system type of contest, where one organization was the winner, to the present, well managed competitive-festival, where all participants have the challenge of Divisional Ratings, has been a long and difficult journey. That detours, dead-ends and the like, failed to halt the progress of this great program can be attributed to the foresight, determination, and indomitable courage of those music educators of bygone days, and it is to them, that our present competitive-festival programs owe so much and should be forever extremely grateful.

The success of our present-day music festival is dependent upon the coöperation, understanding, and unity of purpose of at least five agencies, namely: (1) Participants. (2) Teachers-Conductors. (3) Administrators. (4) Adjudicators. (5) Public Schools.

Competitive-festivals exist for the participants—namely—the students. Too often however, such is not the case. In many instances, we find that the primary objective becomes that of establishing a winner. Such objectives are false and are responsible to a large degree for the lack of sympathy to be found among administrators who rightfully regard the program as a motivation in the development and improvement of

the general music program of our schools. The festival participant, who recognizes the true values of the festival, gains much from his participation, while the participant, whose sole purpose is that of being a winner, represents one of education's most violent enemies.

It should be emphasized that the attitudes, reactions, and concepts of students, administrators, and school patrons toward the festivals are largely determined by the individual conductors. For it is they who are responsible to a marked degree for the molding of proper attitudes, and the establishment of fundamentals so necessary to the proper development of the student's character and his place in this complex world of today.

That there is much to be learned and gained from participation in honest, clean competition cannot be denied. Character-building, respect, and appreciation for the achievement of others; values and lessons from criticism, favorable or otherwise; the ability to take defeat gracefully and victory modestly; the ever-present problem of "getting along with your fellow man;" ethics, fair-play, opportunity for evaluating one's associates. These plus many other values difficult to define are the advantages to be gained from such participation.

## The Conductor

The conductor is by the very nature of his position, the guiding force; should he be selfishly concerned with the one objective of winning *first place* and thereby enter the festival with intents of making a contest of it, then very likely his students will do likewise. Under such circumstances, neither the conductor or his students are realizing the true purposes of the festival and are definitely the *losers* even though the adjudicator may award them a first division rating. Frequently we have witnessed performances by bands whose only concern was that of their rating. Unfortunately these groups fail to gain much from such experience other than a disappointed rating; on the other hand, an organization whose entrance is based upon the true philosophies of the festival, might well derive much more from its participation although its final rating be other than a first place or division. The values received from such ratings and experiences are dependent upon the conductor's attitude and purpose. Our students and school administrators must be duly informed of these facts and the education of the schools and patrons likewise realized. The conductor whose thirst for a first place supersedes all other factors, belongs to the old contest regime, whose objectives and purposes were totally devoid of current music education ideals. The administrator who will tolerate or permit such abuse of a worthy program, is likewise failing in his duty as an educator. The ideal set-up is when conductor and administrator, each in his own field, realizes his responsibilities and opportunities, and acts in a manner entirely in keeping with the high purpose of the festival.

The modern music festival, if properly organized and administered, will stress all of the afore-mentioned

factors and will minimize the final rating as adjudged each participating group. It will stress the fact that each participant is competing against a standard, and such standard is *perfection itself*. It will emphasize the point that all participants are competing against this *standard* rather than an *opponent*. The present rating plan was so conceived; intends that emphasis be placed upon the participant's progress and achievements. It is devised so as to compare and challenge one's performance of *today* as against that of *yesterday*, rather than over that of an opponent. The entire structure is based on individual and organizational improvement, and whatever competition materializes, should be a result of such objectives, rather than that of *defeating an opponent*.

Through the course of years, more and more conductors, administrators and school patrons have become familiar with the purposes of this form of musical competition and changes that have evolved in the manner of evaluating performance have mellowed the opposition. Administrators favor this type of competition as being fair, clean and healthy and the majority have come to see its values. They have also come to regard the festival as an opportunity for teaching students the ethics and principles of fair competition rather than ignoring its presence and thereby failing to provide for an honest understanding and appraisal of its values. Although a few educators of the past have evinced some opposition to competitive festivals, such opposition is rapidly disappearing since the impetus and motivation which contests have given the music programs of our schools, plus the progress shown by participating groups, have led to a gradual elimination of such elements.

In defense of those who were opposed to the contests of the past, we must admit that the philosophies and objectives of those contests were not desirable from an educational viewpoint. They encouraged *winners to win*, but gave no heed as to by what means one "emerged victorious." Then too, while there was but one *winner*, there were *many losers*. Ethics and fair play were often discarded by the urge to win, and education's most fundamental obligation to its students—the teaching of honesty, integrity, and character-building—was often abused in the thirst for "*first place*."

## Some Weaknesses of Present Plan

As previously stated, festivals—competitive or otherwise—exist for the students, hence when we evaluate the values of such, we can readily see the advantages of our present-day divisional rating system over that of the rank system whereby one organization was declared the winner and all others losers, regardless of their abilities or quality of performance.

Although the present plan represents considerable improvement over the old, there remains much to be done before it will satisfactorily serve its true purposes.

The basic philosophy of recognizing artistic performance by granting a *first division* seems logically sound. However, the means by which adjudicators arrive at such decisions is quite another matter. It is here that our present plan seems to fail. During the past fifteen years the writer has been privileged to act as a judge for hundreds of festivals throughout the nation at which times organizations and individuals possessing varying degrees of abilities were adjudicated. In altogether too many instances, decisions were effected by conditions which should never have been tolerated in events of such importance. Such factors—as the confining of ratings to three divisions, lack of understanding and agreement of standards between adjudicators and participants, impractical score sheets, unbearable acoustics of certain auditoriums, lack of time for provision of helpful comments, inconsiderate scheduling of events, (participants traveling at four o'clock in the morning in order that they can arrive in host city in time for festival appearance). These and numerous other factors have contributed to the lack of uniformity of standards, and the current trend of mediocre performances which have been observed at recent festivals.

In the next issue of *THE ETUDE*, we shall deal with the most important voice of the festival—"The adjudicator"—at which time we shall discuss his qualifications, influence, and means for his improving future festivals.

**BAND, ORCHESTRA  
and CHORUS**

Edited by William D. Revelli





JULIAN SEAMAN

THE MODERN orchestra, suave and polished and nicely turned, is compounded of sundry ancient voices—viol and pipe and throbbing string—that whet the ear and calm the spirit. This conclave of harmonic sound, a distilled fragment of that vast storehouse from which the very soul of music has evolved, has a long and honorable history.

For instance, Catherine de Medici, wishing to divert the mind of her daughter-in-law, Marguerite de Valois, who might otherwise be expected to find inconvenient diversion of her own by prying into state affairs, commissioned Masques, "attended by viols and hautboys, to play sweet and beguiling airs," thus relieving the royal court of ennui and the rigors of its own society.

The "Masques" of Catherine's day antedated by some years that piece by Peri considered by all good musicians to have been the first opera. And the accompanying "viols and hautboys" perhaps foretold the modern orchestra.

Early in the 16th century, Marguerite and a glittering retinue made a state journey from Meuse to Liège. Her memoirs recount:

"The boats . . . not all being ready, I was under the necessity of staying another day. . . . After dinner, we embarked on the river in a very beautiful boat, surrounded by others having on board musicians playing on hautboys, horns and violins. . . ."

And even scholars are prone to forget that Benvenuto Cellini was made horn player to the Pope, as well as goldsmith. And we are told that Benvenuto's father "made organs, clavichords, violins, and harps."

Glancing up and down the outer rim of any modern orchestra, we see first of all the violins. Many volumes have been devoted to the violin and its development by the artists of Cremona, for an ancestor of the violin was the first bowed instrument in Italy.

### Development of the Violin

This was called the *rebecca*, *rebecchino*, *rubebe*, and the *rubeba*. The *rubebe*, long and slender and a bowed first cousin to the lute, was used by the *trovatore* (troubadors) of the thirteenth century. The *viello* was a longer and later form—then came the *lira da braccia* and the *lira da gamba*, ancestors of the viole, viola, and viol, which comprised the so-called "setts of viols."

The modern colloquial term of "fiddle," applied in a popular sense to any form of viol instrument, stems from old Saxon speech. The Saxon "*fedel*, *viadel*, *fydele*, *fithel*, and *fele*" (ninth century) emerge from the Latin *fidicula*, meaning a stringed instrument. The word "fiddle," therefore, is derived from the Old English root.

One Gasparo da Salò supposedly developed the first small violin in Italy in 1566. "He spent many years," says Beatrice Edgerly, "experimenting with the viol,

making it smaller and more delicate, raising the arch and narrowing the sides."

The Amati brothers, Andrea and Niccolò, were the first real artisans of the violin trade, establishing a tradition of expert workmanship carried on by Andrea's two sons, Antonio and Geronimo. But Geronimo's son, Niccolò, added individual perfections of his own and came to be known as "the Grand Amati."

Two famous pupils of Niccolò, Giuseppe Guarneri, and Antonio Stradivari (called "the Raphael of the violin") brought the art of violin-making to the very zenith of accomplishment. Most of the early Stradivari violins retain the name of Amati. So reverently did Niccolò's pupil regard the reputation of his master, that not until 1690 did he use his own name on his violins. The Stradivari violins may be distinguished by a redder and darker varnish, a wider waist and a gentler slope in the arches.

The recipe for the Stradivari varnish, an important requisite in attaining the full and golden tone of these instruments, was written in his Bible and the secret was buried with him. In the course of his long lifetime, he made nearly 2000 instruments—including lutes, viols, guitars, cithars, and harps. A Stradivari harp is a priceless rarity today.

The viols of the modern orchestra—violin, viola, 'cello, and bass—omit several in-between sizes and shapes discarded as inconvenient or obsolete with the passing years. The early "chest" consisted of six, from the treble or discant viol (*violino piccolo*) to the double bass or violone.

The names of these viols indicated the size and manner in which they were to be played. For instance, the *viola da gamba* (leg or knee viol); *viola da spallo* (held against the shoulder); *viola da braccia* (arm viol); *viola da mano* (hand viol); *viola bastardo* (large *viola da gamba*); *viola di bardone* (similar, smaller and more melodious; also called the *viola d'amore*; the violet or English violet).

The modern viola is descended from the *viola da braccia* and has been used almost as long as the violin. It is pitched a fifth lower. The 'cello (*violoncello*) is a child of the *viola da gamba*; the bass viol, of the violone, or great bass, used almost exclusively in churches of the fifteenth century. The original violone at first had five strings, later six, with a neck marked with frets and a shape akin to the lutes.

### The Oboe

The oldest instrument of the modern orchestra is the oboe, or what is now the oboe. The "hautboy" of Catherine de Medici's "Masques" and the oboe, that harsh and lonely voice of the present day ensemble, are one and the same. The oboe has never flourished as a solo instrument, though there have been instances within the memory of contemporary concert addicts wherein the oboe has been seen and heard for itself alone.

Just who invented the oboe and why, are questions that may never be answered, for who can tell the whereabouts of a prehistoric footprint, be the originator pleosaurus or shepherd boy? Invention of the oboe probably was an accident, as Alfred Sprissler has suggested.

"The double reed is the simplest of all contrivances,"

he wrote. "Probably some careless aborigine, a poet at heart, flattened an end of a wheat straw, which constituted the apparatus capable of setting in vibration the column of air contained in the rudimentary tube. Having gone this far, it was easy to improve upon it and the reed stalk with the rudimentary reed inserted in one end became the form of this primitive instrument."

"The fundamental lateral holes were next added and these, too, were probably results of chance and not of careful experiment. Then a wooden tube was substituted for the reed stalk, still, however, preserving the reed tongue."

And now, for the sake of further clarity upon a melancholy subject, let us examine the oboe of the modern orchestra. It is tapering and encrusted with stops and vents, and contains a conical column of air set in vibration by means of a double reed. The reed is a mouthpiece made of two leaves of cane, suitably shaped and tuned.

A series of holes pierced in the side of the oboe permits the operator to shorten the column of air by a successive opening of lateral vents and thus produce a scale. In the primitive instruments this scale did not exceed an octave.

The family tree of the oboe is taller and more expansive than those of most patricians who hear it at an orchestral concert. It is related, for instance, to that fascinating family of the *cromornas*, cousins of the *corthols* and the *cervelas*. These species of instruments have disappeared from the music of our day. A few scattered relatives live in the Orient—the Caucasian *salamouri*, the Chinese *kwan-tze* and the *hitshiriki* of Japan.

Gevaert asserts that the double-reed pipes held an insignificant place in the instrumental music of ancient Greece and Rome. The first appearance of the instrument we know as an oboe occurs in Sebastian Virdung's "*Musica getutsch und ausgezogen*" (1511). It bears the name of Schalmey and it is already associated with an instrument of similar construction called Bombard.

### Ancestors of the Oboe

The oboe owes its present form to five illustrious ancestors of the Schalmey family. First of the five is the little Schalmey, only seventeen inches long and evidently making up in shrillness what it lacked in size. It had six lateral holes and no keys. Its lowest note was A on the staff. The discant Schalmey was only twenty-six inches long and the lowest note was D.

The alto Pommer, thirty and one half inches long, had low G for its deepest tone and was supplied with four keys, or rather flappers. The tenor Pommer measured some four feet four inches and was equipped with four keys which gave the grave notes G, B, A, and G. The bass Pommer, nearly six feet long, had the customary six lateral holes with four keys.

The seventeenth century made comparatively few improvements in the family. In France, however, the four smaller instruments of the family came into extended use and were called *haux bois*, or "high woods," to distinguish them from the two larger instruments, designated by the words *gros bois*. Hautbois soon became hautbois in modern French, and oboe in English, German, and Italian.

In those early days of the oboe many of the superstitions current today concerning the instrument were started. In those days both reeds and instruments were extremely primitive, and the desired effect seemed to be noise and much of it. (Continued on Page 170)

**BAND and ORCHESTRA**  
Edited by William D. Revelli



# The Violinist Who Thrilled Your Great-Grandmother

by Stanley S. Jacobs

Frank Sinatra was by no means the first musical charmer in the New World. Ole Bull had a record which, in the days of hoop skirts, moved the dear ladies in a manner quite as sensational as that in which the radio star affects the "bobby soxers." —EDITOR'S NOTE.

THE YOUNG Queen of Spain begged him to accept a generalship in her army. A New York newspaper woman wrote that he bore himself "as Adam must have looked in Paradise!" Women bribed his butler for his bath water and treasured it in vials.

A giant Norwegian violinist named Ole Bull was the idol who made your great-grandmother swoon. She was too ladylike to squeal "o-o-h" and "aah!" as her great-grand-daughter does today when Frankie Sinatra clutches the microphone. But she pelted Ole, with flowers and some of the bolder girls unhorsed his carriage and pulled him through the streets. Ole was tall and lithe, possessed of restless dark eyes and broad, somewhat irregular features. His manner was rough, even uncouth, yet this seemed to enhance his personality in the eyes of his devotees.

## According to the Critics

The New York *Herald* music critic wrote deliciously: "He is young, unmarried, tall and elegantly formed—as beautiful as the Apollo—the most extraordinary

being—the most perfect genius in his art that ever yet crossed the broad Atlantic and rose upon the bright horizon of the New World!" Another reviewer mooned:

"He is the unquestioned St. Peter of the heaven of stringed instruments!"

One critic (male, surprisingly), proclaimed: "His music is full of a fine frenzy that pulls hard upon the roots of my hair. His face is as luminous as a cathedral window!"

An English fan, the Duke of Devonshire, took pleasure in studding Ole's suspenders with perfect diamonds. Women and men poured gifts on him in an endless stream: vases, money, hair, wedding rings, watches, shawls, mustache cups, smoking jackets, night caps, oil paintings, cakes, dogs, birds, and hair-shirts.

A normally sedate Boston journal excitedly reported the news of a creaky old gaffer who miraculously had been cured of his rheumatism by listening to Ole's mesmeric melodies.

## A Child Prodigy

The man who caused all this commotion without benefit of modern press agents, Broadway columnists, and radio chatterboxes, Ole Bornemann Bull, was born in Bergen, Norway, in 1810. At the age of three, Ole sawed away on two sticks aping the musicians he heard in the Bergen Theater. When he was eight, his father bought him a violin, but broke the instrument in a fit of rage when the boy startled the household by eerily playing his fiddle in the pre-dawn hours. But at ten years, Ole was hailed as a local prodigy who could play intricate pieces which confounded even his teachers. His father, a physician, had wanted him to enter the church, and sent him to a theological school, but Ole forsook everything in favor of his violin. He won great success in his native land with his early concerts.

At twenty-one, he went to Paris, but as in the case of Franz Liszt, the Norwegian genius was refused admission to the Conservatoire. He attended a concert given by Paganini and the music he heard that night swirled in Ole's brain for weeks.

"I too shall make people laugh and cry with my violin, as that fellow did!" he proudly told his fellow students in Paris. He set himself a prodigious program of practice, determined to become able to perform the amazing technical feats of the great Italian virtuoso.

He became ill in Paris, was mothered by a benevolent lady, and married her beautiful daughter. Soon thereafter he gave his first Paris concert, with Chopin, no less, on the same program. Then he went on a triumphant tour of Italy. Ole was incapable of staying in one place. He insisted that his wife and children remain in Europe while he toured the capitals of the world. He became one of the most lionized musicians of any generation.

Ole sailed for America in 1843, lured by the tales of incredible fees paid to European artists. He gave his first American concert in Manhattan's Park Theater.

A checkerboard audience of aristocrats, business people, housewives, and men-about-town were drawn there by Ole's European glory. In the midst of his performance a string snapped. The towering Norwegian grinned, winked, and finished on three strings. The house exploded in admiration. The story spread his fame.

Ole used an almost flat bridge on his violin, so that he could play on all four strings at once with beautiful effect. This "quartetto" playing was a sensation with the groundlings. Bull's bow was so long and heavy that no ordinary violinist could use it.

## A Natural Gift

Today's music historians concede that Ole Bull had an elemental natural gift which might have carried him to even greater heights. It is conceded he was one of the most proficient fiddlers who ever lifted a bow. But he was not merely a virtuoso. "His power

**ENTERTAINMENT**  
IN AID OF THE  
**Old South Preservation Fund,**  
In Old South Church,  
*Thursday Evening, Jan. 29, 1880.*  
At 7.45 o'clock.

**OLE BULL,**  
**FISK JUBILEE SINGERS,**  
**Ralph Waldo Emerson,**  
**Oliver Wendell Holmes**

**MR. STRAUSS, PIANIST.**

**PROGRAMME.**

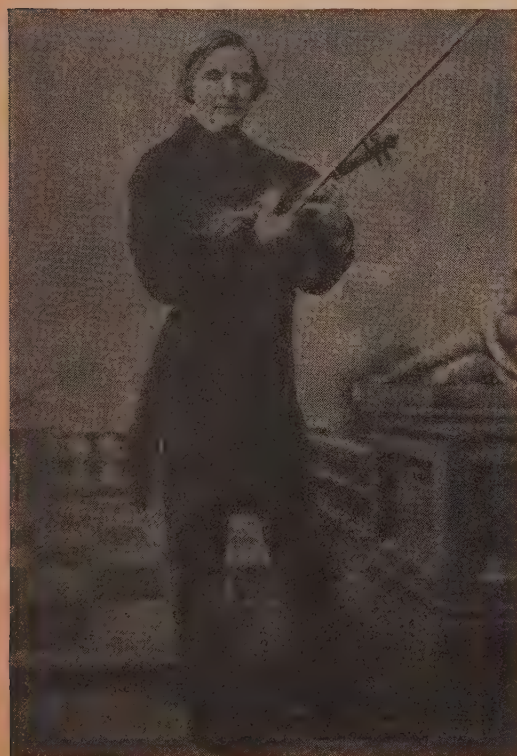
1. Piano Solo, MR. STRAUSS
2. Battle Hymn of the Republic, Mrs. Julia Ward Howe  
FISK JUBILEE SINGERS.
3. Dorothy Q. (with the portrait as illustration,) DR. OLIVER WENDELL HOLMES.
4. The Mother's Prayer, Composed and performed by OLE BULL.
5. The Concord Hymn, RALPH WALDO EMERSON.
6. The Gospel Train, FISK JUBILEE SINGERS.
7. Our Orders, Mrs. Julia Ward Howe  
DR. OLIVER WENDELL HOLMES.
8. Readings, { Poem addressed to the Fisk Jubilee Singers, Whittier  
Together, Mrs. A. C. L. Waterston
9. The Silent Melody, DR. OLIVER WENDELL HOLMES.
10. Siciliano e Tarantella, Composed and performed by OLE BULL.

WHEN EMERSON AND HOLMES PLAYED  
SECOND FIDDLE TO OLE BULL

of conveying a highly poetical charm, a power which is absolutely beyond any trickster or ordinary performer, redeemed him from the reproach of charlatanism" says Grove's Dictionary of Musicians. "If Ole Bull had gone the right way, he would have been the greatest of all violinists!" said Joseph Joachim, himself one of the immortals. But Ole had an inevitable habit of introducing sensational and sentimental novelties demanded by the public of that day.

He probably knew his limitations, at least he never played the classics in public; his programs consisted largely of his own compositions, which were show pieces, and folk tunes which he played exquisitely if a little on the sentimental side. *Yankee Doodle*; *Home, Sweet Home*, and *Arkansas Traveler* kindled fires in the hearts of the humble and the great alike. Henry Clay fervently embraced Ole Bull when the Norwegian played an especially mournful version of *The Last Rose of Summer*.

As a boy, Ole had taken his fiddle into the Norwegian woods and learned to reproduce with it the nature sounds he heard: bird calls, the chatter of squirrels, the crackling of underbrush. Now, touring the backwoods regions of (Continued on Page 170)



OLE BULL



# More About Mazas

## The 27 Brilliant Studies

by Harold Berkley

CONSIDERING the changes and developments in violin technique that have taken place in the last hundred years, it is amazing that more books of study material have not been written embodying these changes. But the fact remains that almost all the études necessary to the training of present-day violinists were written prior to 1880. Jacques-Féréol Mazas died ninety-eight years ago, yet his Studies are still as valuable to the student in 1947 as they were to the young violinists of his own day.

On this page last November, I commented upon the unwarranted neglect of the Mazas Studies during the last two decades or so, and also analyzed some of the Special Studies to show their merits in the light of modern musical and technical requirements. This month the Second Book will be examined with the same object in view.

As an adjunct to the study of Kreutzer these 27 Brilliant Studies are invaluable, for they demand a flexibility of style that Kreutzer does not encourage. In fact, most students would do better with Kreutzer if they had previously worked on at least some of these studies.

For the development of a flowing, vocal quality of tone and for training in subtlety of nuance, the first study in this book, No. 31, has few equals. The student should be encouraged to give full rein to his imagination and to play the gracefully-molded phrases as expressively as he can. But the expression must be kept within the limits of rhythmic accuracy. In this direction there are many pitfalls for the careless student, and even the careful ones may have difficulty at first in giving each note its exact value. When a pupil can play the study expressively and in strict time, the teacher will find it useful material for a discussion of the *rubato*, if he judges that the time is ripe for its introduction.

The same remarks apply in a great measure to Nos. 38 and 40, though No. 38 is more difficult because of the many awkward shifts, and No. 40 because of the higher positions involved. Both studies give the teacher opportunity to point out that the bow should be drawn nearer the bridge in the higher positions than it need be in the lower. Work on No. 40 may well be postponed until some of the later studies have been practiced: one cannot expect a pupil to play the elaborate *fiorette* with grace and flexibility if he is not at home in the upper positions.

No. 32 is obviously not easy to play in tune, and since good intonation is the first essential in violin playing, the pupil must concentrate on it before giving part of his attention to other matters. Later, the question of a smooth *legato* must be taken up. As the study calls for much crossing of strings, the technique of Round Bowing should be introduced, if the student has not already learned it. This vital *legato* element was discussed on the Violinist's Forum Page last December. One more point in this study deserves mention: the plain, dotted, and tied quarters in the G major middle section. Most students tend to confuse the relative lengths of these notes.

Many teachers overlook the value of No. 33 and pass it by. As a matter of fact, there is no better bowing exercise in the book. If it is carefully practiced exactly as it is written, with attention paid to every tie, dash, and staccato dot, the sensitivity of the pupil's bow arm will be noticeably improved. For the reasons mentioned last November in the comment on No. 9, thought must also be given to the correct playing of the many passages in dotted rhythm.

Most young violinists thoroughly enjoy an extended passage on the G string; for this reason, No. 35 is deservedly popular. The pupil's natural enjoyment of the study—which, incidentally, should not be taken faster than  $\text{♩} = 56$ —gives the teacher a fine opportunity to impart many essential details of the technique of expression. Any pupil who can play this study well will have no technical troubles with Bach's *Air on the G String*. It is a good plan, therefore, to let him work on this piece as soon as he has finished with the study.

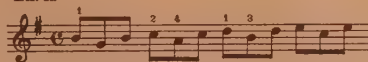
No. 36 is a valuable *martelé* exercise and should certainly not be neglected. But it should also be practiced in the lower half, the bow leaving the string after every stroke. Those passages which include two slurred notes in the same bow with a *staccato* note should be played in the same way; that is, the bow should leave the string after the *staccato* and again after the second

of the slurred notes. Too few études call for continued playing in the lower half, and use should be made of every study that can be so adapted, for a fluent control of this part of the bow is essential to the modern violinist.

The arpeggio passages in No. 37 are among the most difficult in the entire book, the E major arpeggio which occurs several times in the middle section making especially heavy demands on the left hand. For this reason, it is well to hold back the study until most of the others in the book have been practiced. But there is much to be learned from it in the way of expressive technical playing.

One might call No. 39 a "triple-threat" study, in that it should be practiced at the point, in the middle, and at the frog of the bow. Each part of the bow calls for a different motion of the wrist. At the frog and in the middle, the bow should leave the string after each note; at the point, both the *martelé* and the *détaché* should be used, the bow, of course, remaining on the string. One may consider a fourth "threat" to be present, for the left-hand difficulties are considerable. The study is really a series of broken double-stops, but it should be played as if each triplet were unbroken. For example, the fingering of the first measure, Ex. A, should be as in Ex. B.

Ex. A



Ex. B



Even a quite advanced player can gain benefit from this study. Played *spiccato*, at a rapid tempo and omitting all slurs, it is a splendid exercise for promoting lightness and coordination in the right arm.

No. 41 is something of a rarity, in that it has extended passages in the lower half of the bow. The passages so marked should be played about halfway between the middle and the frog, the bow leaving the string after each note. Little or no arm should be used, the bow deriving its motion from the wrist joint. In the sections to be played at the point, each note must be sharply articulated. Throughout the study, the accent should be on the appoggiatura, not on the following note. The left-hand difficulties in No. 41 are not exacting, so the pupil should see to it that he derives all possible benefit from its value as a bowing study.

An entirely different type of bowing technique is to be found in No. 42. Here the bow remains on the string throughout the study. Some arm motion is necessary in order to gain enough length of stroke for the pairs of slurred notes, but the *détaché* sixteenths should all be played from the wrist alone. All accents must be strongly marked, and produced by taking the bow rapidly on the indicated notes. The study should be practiced until it can be played at quite a fast tempo, for the faster it is played the more it develops the flexibility of the player's bowing.

A sharp *martelé* alternating with two slurred notes is the predominating feature of No. 43. Very short bow strokes should be used in all passages marked *piano*, the strokes being lengthened for the passages of *crescendo* or *mezzo-forte*. In the *Musette* section, considerably more bow pressure must be applied to the D string than to the open G, otherwise the repeated G will overpower the melodic line. This section contains a trap for the unwary. The notes flow along easily and comfortably for a line and a half—then comes an octave shift! The student who has not prepared his hand for this shift will inevitably find that he has played the upper E too flat.

There is a good deal to be said for No. 45 as a *spiccato* study. However, the numerous slurs complicate matters considerably for a student who has not yet acquired a very fair control of the bowing. In such a case, it is a good idea for him to eliminate the slurs and play the entire study, including the *sforzando* passages, *spiccato* throughout. The slurs can be re-introduced later, if a review of the study is felt to be necessary. Until the left-hand difficulties are mastered, the *sforzando* passages should be practiced as unbroken octaves.

In No. 46, the demands on both the right hand and the left are fairly exacting, and it should be studied and restudied until it can be played accurately and fluently. In the first three measures and all similar passages, most pupils have a tendency to use insufficient finger grip on the second note of each group. The teacher must be on the watch for this fault, since it is one that can soon become a bad habit. He should also carefully watch the position of the pupil's right hand and arm during the repeated down bows. At the first sign of inflexibility it must be pointed out that at the beginning of each down bow the fingers should be bent, with the arm, wrist, and hand in a straight line parallel with the floor. The middle section should be practiced as quarter notes until the intonation is secure; otherwise the pupil, captivated by the *ricochet* bowing, will surely forget that playing in tune must be his first concern.

Little need be said about No. 49, except that careful attention should be paid to the marks of expression, and that it is at least as valuable when practiced in the lower half of the bow as when taken near the point. All changes in dynamics are better produced by increasing or decreasing the length of the bow stroke than by altering the bow pressure.

No. 50 is entitled "Bowling-exercise," but actually the left-hand difficulties are greater than those of the right hand. Here, as in No. 46, it is advisable to take the groups of thirty-seconds as single quarter-notes until they can be played accurately in tune. Then, of course, they should be practiced as written, and played entirely from the wrist.

In most editions it is indicated the No. 51 be played "At the point, with very short strokes." But the study is of infinitely greater benefit to the student if he takes it at the frog and repeats the down bow after each rest. The notes themselves offer little difficulty, so the student can concentrate on the flexibility of his wrist and on keeping his right elbow at the same level as the frog of the bow.

Rather formidable problems of intonation and rhythm confront the pupil in No. 56: the key is not an easy one, there are many awkward shifts, and the rhythmic patterns on the (Continued on Page 170)

## VIOLIN

Edited by Harold Berkley



## How to Teach the Adult Beginner

Q. I have as my pupil a married man twenty-four years old who has grown up in a musical family and learns quickly. He has a fine memory but does not care much about performing. But he would like to teach piano, so he wants to learn all about music. He cannot sight read, and because of his age he thinks he can't make his goal. I hate to give this man baby stuff, and I should like to have you advise me as to how to handle the case.—T. B.

A. Your pupil evidently needs some of the material now available that is written especially for adult beginners. I advise you to go to some of the music stores there in New York and ask to see such material. If you don't find what you want, write to the Publishers of *THE ETUDE* and ask them to send you a package of material suitable for adult beginners. Probably this man will progress very rapidly, and I advise you to supplement the material in his study book with the sight-playing of hymn tunes, easy folk songs, and very easy little pieces, playing each one only once or twice and then going on to another even though it is not anywhere nearly perfect. As soon as possible put him on some of the slow movements of the Kuhlau sonatinas or the Haydn sonatas—or other "adult" material.

I suggest further that you ask your pupil to purchase a copy of "Harmony for Ear, Eye, and Keyboard" (Heacox), and that you go through the lessons with him. Give him some dictation too, and if he has not read any music history, urge him to get Theodore Finney's "History of Music" and study it carefully.

Adult students need to go through more or less the same steps as children, and yet the whole thing may be presented from an adult standpoint, and the steps taken may usually be much longer than children's steps ordinarily are. I am greatly interested in having a very much larger number of grown people take up the study of a musical instrument, not in order to become performers or teachers, but just for their own satisfaction; and I believe that the piano teacher may get a very considerable amount of additional business by catering to such pupils—and learning how to handle them. It is an entirely different problem from that of teaching children, and the average teacher will need to study up on both material and methods if he is to be successful in it.

## About Mozart's Sonatas

Q. 1. Will you please list Mozart's nineteen piano sonatas in the order of their greatness, and also in the order of their difficulty?

2. Were Bach's Preludes and Fugues intended for exercises, or are they appropriate recital pieces?—Merle.

A. 1. It is utterly impossible to arrange Mozart's piano sonatas in the order of their greatness, for no two people would ever agree upon such a list. It is known that Mozart himself was particularly fond of two of them, the one in C (K. 279) and the one in D (K. 284), and often played them himself in public. Also, I believe that the following are the ones that are most frequently played by the great concert artists today: C major (K. 330), A major (K. 331), F major (K. 332), B-flat major (K. 333), C minor (K. 457), F major (K. 533), and D major (K. 576). These facts may, perhaps, give

some clue to those which are generally considered the greatest, or at least the most popular. All of the sonatas, however, are of the highest musical value, and you will find, upon studying the recital programs of the great concert artists over a period of years, that every-one of them is played.

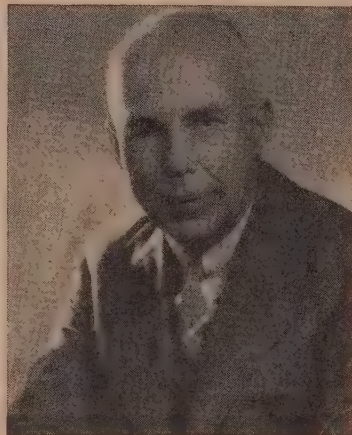
We are faced with a similar problem in trying to arrange the sonatas in the order of their difficulty. These sonatas are all written in the same general style, and all present the same problems, namely, perfect technical control, clarity of enunciation, and delicacy of phrasing and nuance. Those in C (K. 545), F (K. 135 and K. 280) and G (K. 283) are generally considered the least taxing to play, and those in C minor (K. 457), C (K. 330), and F (K. 533) are probably the most difficult. The others would lie somewhere between these two lists.

2. There is certainly no material better for technical study than the Bach Preludes and Fugues, and yet they are also very appropriate for recital pieces, and are often so used. Bach himself, however, did not consider these compositions from either point of view, but compiled and arranged the two volumes of "The Well-Tempered Clavichord" to show the practicality of the system of equal temperament in tuning. Many of these preludes and fugues had been composed before these volumes were organized by Bach, and in several instances he transposed and even rewrote them to fit his purpose. At least part of those that had been previously written may have been composed as exercises for his students. The remainder that were composed to fill out these volumes were written expressly for that purpose.

# Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

## Shall Patricia Learn Theory Too?

Q. Patricia is nine-and-a-half years old, and she has taken piano lessons since she was six. She can play De Falla's *Ritual Fire Dance* almost like an expert, and now I am trying to find out what else a child should find out during her music lessons besides just learning to play pieces, hand position, technic, and the metronome. Her teacher is giving her Duvernoy Op. 120 to practice with the metronome instead of the regular fourth grade book, and I am wondering whether this will not hold her back. Please advise me, and please also answer the following questions.

1. What is music theory?
2. Is rhythm inherited, or can one be taught it, and how?
3. What is the price of your "Music Notation and Terminology" and also of "Harmony for Eye, Ear, and Keyboard"?
4. What is sight reading, and how can one learn it?—D. D.

A. I am glad to know about Patricia, and I will try to enlighten you concerning some of the things about which you ask. But I cannot tell you specifically what your teacher ought to do in the case of this particular child. Most piano teachers believe that the pupil ought to learn the basic items of theory and general musicianship as he goes along, and that instead of merely learning to play the piano he ought to be studying music as a language so that he is able to read and to understand this language as well as to play or sing. Therefore they teach their pupils the scales and key signatures, and on the basis of this knowledge they encourage them to transpose their easier pieces into various keys instead of always playing them in the keys in which they are written. They show them how a melody is built of phrases, some alike, some a little different, others entirely different; and the pupils therefore become aware of the structure of the music. They ask their pupils to feel the rhythm of the music by clapping or swinging, and this enables them to play with more freedom and therefore with more expression; and of course they teach them phrase rhythm as well as a sure rhythm, showing them how the musical score on the printed page represents both of these. (They will of course come to know the note values and the different sorts of measure as well as the phrase markings.) They ask their pupils to observe the

tempo and dynamics indications, and sometimes they let the pupil change the tempo a bit if he thinks it sounds better that way. And of course they expect their pupils, in due time, to learn to read the musical score.

All these things and many more must the pupil learn if he is to develop into a little musician instead of continuing to be merely a little puppet worked by strings. But each teacher has his own method of going at all these matters, and it is not for me to suggest either the method or the materials to be used by a teacher in the case of any particular pupil. However, my replies to your specific questions may enlighten both you and the teacher with reference to some of these matters:

1. Music theory is a broad term that covers more or less everything about music as contrasted with playing and singing. It includes the study of notation and terminology, harmony, counterpoint, form, orchestration, and many subdivisions of these. Sometimes courses in sight singing and ear training are included under the heading of theory because such work is connected so directly with the study of notation. But so far as your child is concerned, music theory consists mostly of the things that I have suggested in my first paragraph above, and probably Patricia's teacher has already made a satisfactory beginning on some of these.

2. Practically everyone inherits the fundamental basis of rhythm, although the amount of the inheritance varies in the case of different individuals. This fundamental inheritance must however be developed by guided experience, or training. The occasional use of the metronome may be of some slight use in helping the pupil to play at a steady tempo, but its habitual use is definitely harmful. The function of the metronome is to help the performer to determine the correct tempo as directed by the composer (or the editor), and it has but little value in any other respect.

3. I am not certain of the price of either book, but I believe they cost about two dollars each. They may be obtained, at the regular price, through the Publishers of *THE ETUDE*.

4. Sight reading in the case of music is much the same as the sight reading of language—it is looking at a page of music that one has not performed, and playing (or singing) accurately and intelligently what the symbols stand for. One learns to read music just as one learns to read language—by intelligent practice. If you tried to teach six-year-old children to read English by giving them a volume of Shakespeare to practice on they would probably get discouraged. Similarly, if you place difficult, involved music before a child who is just beginning to learn to play or sing, he will not be able to grasp it. But if you begin with the very easiest music and proceed gradually to something a little harder and still a little harder, your child—if she has a good mind—will learn to read music just as she learned to read English when she first went to school. But let the teacher make certain that the beginning is made on the basis of the very easiest music, even as the First Grade teacher in school had her begin on the basis of the very easiest words and sentences.

• • •

"Music is almost all we have of heaven on earth."—ADDISON.



# Business on the Side

A Philadelphia Business Man Who Organized His Own Symphony Orchestra "For the Joy of Conducting" Makes Business His Avocation

From a Conference with

Max Leon

Conductor, Philadelphia "Pops" Orchestra

SECURED EXPRESSLY FOR THE ETUDE

—EDITOR'S NOTE.

Mr. Leon was born in Chelm, near Lublin, Poland, October 10, 1904. He had no organized musical instruction in his native land. He studied violin with local teachers but by far the greater part of his work was done by self-study, from books. His family did not want him to become a musician and discouraged his progress by refusing to pay for lessons. When he was sixteen he came to America alone, not so much with the idea of making his fortune, but with that of following his ideal of becoming a musician. When he sailed to America he spent all that he had, other than his passage money, for a new violin. He faced the New World with nothing more formidable than this violin. In order to gratify his lofty ambition to go ahead in music he realized that it was first necessary to make a fortune. He had a brother in Philadelphia who was a candy maker and thus he entered that business. By reason of hard labor, enterprise, and originality, he found himself at the age of thirty years (in 1934) the president of a sizable candy manufacturing company. Meanwhile, he organized small orchestras devoted largely to popular music, as a part of a process in teaching himself more about the instruments of the orchestra and the art of music.

At the same time he went once a week to New York to study conducting with Paul Breisach, of the Metropolitan Opera Company. He also studied with Martin Rich of The Curtis Institute of Music, Philadelphia. In addition, he did an enormous amount of self-study, through books and scores, accumulating a large personal library which also includes a vast collection of the world's great music on records. His ideas upon the relation of music to life are distinctive and indicate what may be accomplished in a relatively short time, with proper enterprise and experienced direction.

EVERY man, at the beginning of his career, has the opportunity to look ahead and determine how he wishes his life course to proceed. It is necessary for him to make money, to some extent, in order to live. Now the question is, how shall he look upon this problem? Surely, making money is not the end and aim of human existence! If this were the case, life would be a very drab and useless thing. Music, and the power of music to bring beauty and joy and human uplift to others has been my innate ambition from the start. I feel sorry for the man who gives all of his thought and energy to making money for his own selfish gratification and wastes it upon useless extravagances and what, in many cases, is cheap dissipation of the gifts that the Almighty gave him.

"It is a good thing for a man to know his own limitations, because in this way he can work incessantly and prepare himself for better things. I worked very hard to make myself a conductor who would be acceptable to a group of the best musicians I could enlist. This is the way I went about it. First, I engaged six men from The Philadelphia Orchestra. We came together and I outlined my objectives to them. They

were to make up an orchestra that would bring entertainment of the higher type of popular music, that at the same time was good music, to returning wounded veterans, and to hospitals. (The orchestra now numbers eighty-five, all from The Philadelphia Orchestra, including "first chair" leaders.) First of all, I had to learn from the orchestra whether I was acceptable to them. We had some rehearsals and I told the men that I had no idea of introducing symphonic music until I knew enough about conducting such music to do it with confidence and credit. They were enthusiastic. During the war our orchestra's aim was to give really worthy programs of inspiring music in veterans' hospitals. Among the groups visited were the Thomas England General Hospital and the Army Ground and Service Forces, both at Atlantic City; the U. S. Naval Hospital, Swarthmore; the U. S. Naval Hospital, Philadelphia; and the Valley Forge General Hospital, Phoenixville, Pennsylvania."

"At the conclusion of the war the enthusiasm of the audiences convinced me that Philadelphia should have a fine 'Pops' orchestra, such as those which are now supplying an important need in other cities. The con-

certs were to be confined to light classics. There are and always will be millions of people who might be uncomfortable at a severely classical concert but who are overjoyed to hear the light classics effectively played by the best obtainable musicians. Up to this time there was only one permanent 'Pops' orchestra in America, the Boston 'Pops.' After ours was established, several others were started. The organization and management of such an orchestra is a serious business undertaking and is no plaything for amateurs.

"At our November concert in the Academy of Music, Philadelphia, we had eighty-one men in the orchestra and as soloists. The rental of the Academy is five hundred and fifty dollars. The cost of the orchestra for two rehearsals is about \$4,000. The price of the soloist may range from (Continued on Page 180)

\* Mr. Leon received grateful thanks from the patients, the American Red Cross, and all the veterans' organizations for these heart-warming concerts. On June 27, 1945, he had an orchestra of one hundred at the Academy of Music for a war bond concert. The house was crowded to capacity and brought in receipts of a million and a half dollars. For this contribution he received the following citation: "In appreciation of services and patriotic cooperation rendered in behalf of the War Finance Program, this citation is awarded to Max Leon, given this 7th day of July, 1945.—U. S. Treasury."



MUSIC IN THE OFFICE  
Mr. Leon's office is wired with a public address system to the entire plant, through which music is broadcast to the workers.



PERCY GRAINGER AND MAX LEON  
Acknowledge the enthusiastic appreciation of the audience, after the concert at the Academy of Music, Philadelphia, last November.



MR. LEON REHEARSING  
At the Academy of Music, Philadelphia



# The Technique of Arriving

From a Conference with

Rudolph Ganz

Eminent Virtuoso Pianist and Conductor  
President of the Chicago Musical College

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

**D**O YOU KNOW anyone who is not trying to arrive at some destination? There are few human beings who do not have the urge to go somewhere, or get some place. The bricklayer, the store clerk, and the stenographer all have secret ambitions.

Each year large cities like New York and Chicago draw a stream of young music students. Most of them have high hope for recognition in the big town, for many were "big shots" in the towns they left behind. The first year in the city may be fruitful; but the second year may reveal that there are other musicians in a large city beside themselves. Real musical competition comes from all of those people who represent the most gifted from every single studio, or school of music in the country, and it will be the tenth, or the "top pupil" who will turn out to be a performer. He may come from Los Angeles, New York, or Kalamazoo. He does not have to be a transcontinental performer; but he can be a local, a district, an eastern, midwestern, or western artist who will appeal, and give pleasure to audiences, and be equipped to teach.

Too many music students aspire to a career without having the right to do so. It is up to the teacher to be frank, and honest. He should say, "You have a very nice talent, and you will be a very good teacher who will be able to perform," or "You have a flair for public performance, and your personality will lend itself to popular success." The teacher should certainly add, "to get to the top you will have to work very hard, and you will have to take disappointments like a soldier."

It was Paderewski who said, "It seems so easy to get there; but it is so difficult to stay there." A few arrive, but those who arrive through a stroke of good luck are invariably slowed down by something that steps in. It took 500,000 pianists to make a Paderewski, 100,000 violinists to make a Heifetz, a good 50,000 cellists to make a Casals, and at least a million singers to make a Caruso.

In my short life, I have seen many wonderful talents. Some have arrived, some have stood still, and others have gone astray. I would say that the proportion among ten gifted students despite all of their ambition for a career would be: three of them will marry early. Now these three have a desire to go on; but they establish a home, and then the first baby arrives.

As an example, I recently traveled to a city to give a recital. Among those who greeted me after the concert was a former student of mine who thought that I was going to be very much disappointed that she did not go on with her career. She said, "I have the pleasure of entertaining you at a reception, where my three children will play a Trio by Mozart." I replied, "I see that you have musicalized your whole family. This will be far more satisfying to you in the long run, than had you continued to be excited about your own playing."

Two (2) out of ten quit their careers because of illness or physical handicaps.

Two (2) stand still or fall back because of acute laziness, or the inability to work properly. In many cases it is lack of discipline, the absence of which may

be laid to the home, and its early training.

Out of the original ten (10) we have three (3) left. The remaining (3) will have relatively successful careers if two (2) of them become good teachers who can demonstrate quality of tone, musical speech, understand proportion and continuity in piano playing; and their background should become more general than just musical. The remaining pianist or tenth (10)



DR. RUDOLPH GANZ

may combine concert playing with his teaching, and this will strengthen his income, and appease his desire to appear publicly.

## Opportunities for the Pianist of Today

There are golden opportunities in colleges for good teachers of piano, and many pianists are making a good living in their private studios today. A pianist can supplement his income as a church organist, and every symphony orchestra has one good job for a pianist. Let us not forget the vast field open for good accompanists. They are needed by performing artists everywhere.

Let us glance at the more commercial side of piano playing, and the opportunities that are offered. Every swing band must have a pianist who can play good swing, and this requires a good technical foundation.

All radio stations employ pianists for both swing and classical playing, and motion picture studios, and recording studios must engage good routine players. There is also a new trend in some of the smart cafes in the larger cities to "allow" a guest pianist to feature his classical repertoire.

## The Child Prodigy

I feel that all child prodigies are born five years too soon. We have had too many of them with short careers because they were appreciated before they were ready to be appreciated. It is unfortunate that prodigies must have parents, for many wonderful talents have been lost on account of the egotistical attitude of the parents. They so often exploit their children with monetary reasons in mind, and then appears the unscrupulous manager who generally finishes the job, and the prodigy. The juice of the talent is squeezed out before the fruit is ripe.

Today, the standards of excellency of performance are so distinct that a few years in age do not count. It is better to prepare slowly for what is considered your first initial step.

## Teaching the Child to Arrive Through Musical Happiness

What greater happiness could await a parent whose child has learned to express himself, however modestly, through a musical instrument; to watch his progress, and see his happy little face when he has accomplished what he has longed and studied for! To hear him speak of things fanciful and not tangible. The willingness to achieve, the desire to become one of those who can do something, whose talent however inconspicuous will not be wasted, and whose fragile soul will rise to speak to others.

What parent could desire to have this child remain dull to the better things of life, to the very things that they may not have had a chance to aspire to themselves. What parent could refuse to let his little ones participate in this great cultural movement which has taken hold of our nation. A parent should not aspire to push his child, so that he will have monetary results from him; but to push his child into the enjoyment of music which is his right.

## Melody, Harmony, Rhythm, and Color

Melody, harmony, rhythm, and color, will in the end create a permanent personality in the performer. To have acquired them to a certain degree means to have culture. There is no art without culture. So let's begin to teach the most important principles of interpretation to the children at the earliest possible moment.

Are not contrasts the most powerful means of commanding attention during a performance? Is not contrast the secret of program making? Why not then teach the small child the energetic and vivifying effects of *forte* and the soothing blessings of *piano*? Thus the child begins to live in two worlds, the one which is around us, the outward one, and the more worth-while one which dwells within us and which we call our inward one. Every little exercise, scale, broken chord, arpeggio, interval, skip, and so on should be studied in both *forte* and *piano*, thus eliminating from the start that deadly enemy of personality, *mf*, that compromising go-between, that apostle of indifference, of hesitation, and inferiority complexes.

Any child having acquired the ability to portray two distinctly opposite expressions has mastered the principle of contrast and is therefore on the way to interpretation. In my humble belief, the conquering of the technic of contrast is the first step to worth-while self expression. Yes and no, black and white, day and night, sun and moon, happiness and sadness, life and death, what riches are contained in these contrasts! They command both nature and humanity by their eternal forcefulness of variety and ever-changing values.

Second in importance as to technical achievement. I consider: Evenness of Tone. By that I mean the playing of any pattern, be it scale or chord like, with the same quality of tone both in *forte*, and *piano*. It takes great discipline of the mind and ear to maintain an absolutely correct continuity of tone.

"Speed" is the next goal of the student. Many can play fast. Few only can control their speed. My advice is to study slowly and (Continued on Page 168)



# SWAYING DANCER

Note the *rubato* in the first measure of this graceful piece which "fits the hand" so acceptably. If this composition is played in "cut and dried" conventional fashion, it will lose much of its charm. Observe the phrasing marks carefully. Grade 3½.

N. LOUISE WRIGHT

Moderato (♩ = 52)

The musical score for "Swaying Dancer" is written for piano. It begins with a tempo marking of Moderato (♩ = 52) and a key signature of two flats (B-flat major). The time signature is 3/4. The score is divided into five systems, each with a treble and bass staff. The first system includes a *rubato* marking and a *Ped. simile* instruction. The second system features a *rit.* (ritardando) marking. The third system is marked *a tempo*. The fourth system ends with a *Fine* marking. The fifth system concludes with a *D.C.* (Da Capo) instruction. The score includes various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte), as well as phrasing marks and fingerings.



# AIR

From "SUITE No. 3 in D"

J. S. BACH

Arranged by Henry Levine

This luscious theme, the celebrated *Air on the G String* for violin, is one of Bach's most loved works. Arranged for piano, it appears here in the key of C. The eighth notes in the left hand accompaniment are usually played *staccato* (never "jerky") throughout, and this contrast with the extreme *legato* of the right hand contributes much to the beauty of the work. Bach's father taught John Sebastian the violin, and he played the instrument effectively. Grade 4.

Adagio (♩ = 63)

The musical score is written for piano and consists of five systems. Each system has a treble staff (right hand) and a bass staff (left hand). The key signature has one sharp (F#), indicating D major. The time signature is 3/8. The tempo is Adagio, with a quarter note equal to 63 beats per minute. The score includes various musical notations such as slurs, ornaments, and fingerings. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). Performance instructions include *cantabile ed. espressivo*, *Ped. simile*, *l.h.* (left hand), *pp dolce*, and *cresc.* (crescendo). The score features repeat signs and first/second endings. The piece concludes with a final flourish in the right hand.



b) Often played:

## SOUVENIR D'AMOUR

Many Etude readers will be fascinated with this piece of musical sentiment, which is essentially pianistic in every respect. The very effective climax at the end of the middle section may be made as dramatic as the performer's technic permits. It should be sonorous without any suggestion of "pounding." Grade 5.

REGINALD MARTIN

Andantino espressivo  $\text{♩} = 108$



Poco più mosso

The musical score consists of five systems of two staves each. The key signature has four flats (B-flat major or D-flat minor) and the time signature is 3/4. The tempo is marked 'Poco più mosso'.

- System 1:** Starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes, with fingerings 5, 3, 2, 1 indicated. The left hand plays a steady eighth-note accompaniment with fingerings 1, 2, 3, 1.
- System 2:** The right hand continues with chords and eighth notes, marked with a piano (*p*) dynamic. The left hand accompaniment continues with eighth notes, including a triplet of eighth notes.
- System 3:** The right hand features a melodic line with eighth notes and chords, marked mezzo-forte (*mf*). The left hand accompaniment continues. A crescendo and acceleration instruction (*cresc. ed accel.*) is present, leading to a forte (*f*) dynamic.
- System 4:** The right hand plays a series of chords and eighth notes, marked *poco allargando* and fortissimo (*ff*). The left hand accompaniment continues. The instruction *sempre ff ed allargando* is present.
- System 5:** The right hand features a melodic line with eighth notes and chords, marked fortissimo (*ff*) and *brillante*. The left hand accompaniment continues. The piece concludes with a fortissimo (*ff*) dynamic, a deceleration instruction (*dim. e rall.*), and a mezzo-piano (*mp*) dynamic with a 'D.C.' (Da Capo) instruction.



# SONG OF THE MILL

The movement of the mill wheel must always be observed in the background of this composition. The composer has done a fine piece of work here in indicating the subtle accents in the left hand. Pedal as indicated, and do not permit it to be blurred at any point. Grade 3.

Quietly and smoothly (♩ = 72)

GLEN BARTON

mp 1 2 3 4 5 6 7 8 9 10 11 12 13 14

*cresc.* *poco rit.* *pp* *mp* *poco a tempo* *1st time* *Last time* *With a little more movement (freely)* *poco a* *poco cresc.* *simile* *f dim.* *mf* *rit.* *molto rit.* *D.C.*



# REVOLT IN RHYTHM

## WITH APOLOGIES TO RODOLPHE KREUTZER

This is an extremely clever study and one most beneficial to students who have difficulty in forming stable tune and rhythm concepts. It of course must be played with great time accuracy. Grade 3.

Moderately ( $\text{♩} = 92$ )

Keep steady tempo throughout

ROBERT SYD DUNCAN

*mf* Play with crisp staccato touch

The musical score for "Revolt in Rhythm" is presented in six systems, each consisting of a treble and bass staff. The piece is in 2/4 time and features a variety of musical notations, including notes, rests, and fingerings. The key signature is one flat (B-flat). The score is marked "Moderately" with a tempo of quarter note = 92. The piece concludes with a double bar line and repeat signs.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets and a fermata. The bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1, 2, 3, 4) are indicated below the notes.

Second system of musical notation, continuing the piece. It includes a repeat sign and various musical notations such as slurs, accents, and fingering numbers. The bass staff has a '7' written below a note, possibly indicating a seventh or a specific fingering.

Third system of musical notation. The treble staff features a long, flowing melodic line with slurs and ties. The bass staff consists of block chords. The instruction *Ped. simile* is written between the staves.

Fourth system of musical notation. The treble staff continues the melodic development with slurs and ties. The bass staff maintains the harmonic support with chords and single notes.

Fifth system of musical notation. The treble staff shows a melodic line with slurs and ties. The bass staff features a more active line with eighth and sixteenth notes.

Sixth system of musical notation, the final system on the page. It includes a right-hand section marked *r.h.* with a melodic line and a left-hand section with a bass line. The system concludes with a final cadence. Fingering numbers and slurs are used throughout.



Grade 3.

Grade 3.

Tempo di Tango ( $\text{♩} = 72$ )

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and common time (C). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'mp' (mezzo-piano). Fingerings are indicated by numbers 1-5 above or below notes. Some measures include slurs and ties. The paper is aged and slightly discolored. The first system starts with a forte (f) dynamic and includes a 'l.h. over r.h.' instruction. The second system features a 'simile' marking. The third system has a 'l.h.' marking. The fourth and fifth systems continue the melodic and harmonic development of the piece.



This image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system typically includes a treble staff and a bass staff, with some systems having a grand staff (treble and bass clef joined). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte), *p* (piano), and *f* (forte). The piece is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation is complex, featuring many beamed notes, slurs, and fingerings. The page is numbered '1' in the bottom right corner.



# LADY IN ORGANDY

This little minuet in Mozartean style is so exceedingly simple and yet so fresh that it will be welcomed by many. It should be played with primness, yet with grace. Grade 2-3.

STANFORD KING

Tempo di Minuetto (♩ = 120)

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Minuetto' with a quarter note equal to 120 beats per minute. The piece consists of 32 measures. The first system contains measures 1-8, the second system contains measures 9-16, the third system contains measures 17-24, and the fourth system contains measures 25-32. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 5), slurs, and dynamic markings (p, mf, f, cresc.). A 'Fine' marking is placed at the end of measure 16, and a 'D.C.' (Da Capo) instruction is at the end of measure 32. The piece concludes with a final flourish in the right hand.



# SARABANDE

ANDRÉ DESTOUCHES  
Arranged by Karl Rissland

Andante tendrement

VIOLIN

PIANO

*p* sul D *poco a poco* *cresc.* *sul A*

*p* *poco a poco* *cresc.* *con Pedale*

*f* *p* *sul A*

*p dolce* *poco a poco* *cresc.* *sostenuto*

*più f* *sempre cresc.* *fz rit.* *ff*

*più f* *sempre cresc. sostenuto* *fz rit.* *ff*



# THOUGHTS OF SPRING

Words and Music by  
EDNA EARLE DUNLAP

Slowly

The piano introduction is in 4/4 time, marked 'Slowly' and 'mf'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The introduction concludes with a 'rit.' (ritardando) marking and a final chord.

wistfully  
*mp* a tempo

1. How can I ev-er bear the  
2. How can I ev-er bear the

spring  
spring

When ev-'ry green and ev-'ry  
When each day's love-li-ness will

a tempo

The piano accompaniment for the first vocal line is marked 'a tempo' and 'p'. It continues the harmonic support from the introduction, with a melody in the right hand and a bass line in the left hand. The key signature remains two flats.

To Coda

grow - ing thing Will speak  
on - ly bring The thought

of you?  
of you?

The piano accompaniment for the second vocal line is marked 'espress' (espresso). It features a more active melody in the right hand and a supporting bass line in the left hand. The key signature remains two flats.

When gust-y Ap-ril winds will pass

Soft-ly a-cross your

The piano accompaniment for the third vocal line continues the piece. It features a melody in the right hand and a supporting bass line in the left hand. The key signature remains two flats.



rest - ing place, Where grass is green-ing new, is green ing new?

*rit.*

*p*

*rit.*

CODA

*mf* with increasing intensity

To see your li-lacs in their sweet ar-ray,

*mf*

The ros-es you but tend-ed yes - ter-day, And know that you'll not pass a - gain this way.

*f*

*f*

*p* *molto rit.* *rit.*

How can I bear the spring?

*espress.* *p* *colla voce* *rit.* *pp* *rit.*



Sw: Strings 8'  
Gt: Solo Stop  
Ped: 16' to Sw.

# SONG OF THE GOOD SHEPHERD

(INTRODUCING "DOMINUS REGIT ME")

Hammond Organ Registration

Gt.  $\boxed{A^2}$  (10) 00 7543 100

$\boxed{B}$  (11) 08 8800 000

Sw.  $\boxed{A^2}$  (10) 10 7645 201

And so through all the length of days  
Thy goodness faileth never;  
Good Shepherd, may I sing Thy praise  
Within Thy house forever!

Henry W. Baker

ROLAND DIGGLE

Andante espressivo

MANUALS

PEDAL

Ped. 42

Ped. 64

add

cresc.

dim.



reduce

Sw. (G) *p*

Sw. (G) *p*

Gt. (A<sup>#</sup>)

*rit.*

Ped. 42

Ped. staccato

Sw. (G)

Gt. (A<sup>#</sup>) *p*

\*\* Chimes

Sw. (E)

*rit.*

\* Dominus Regit Me by John B. Dykes.  
 \*\* Play chimes an octave higher.



# IN THE CROSS OF CHRIST I GLORY

SECONDO

ITHAMAR CONKEY  
Arr. by Clarence Kohlmann

Andante con moto

*mp* *mf* *rall.* *mp a tempo*

*cresc.* *mf* *simile* *energico*

*mp* *mf*

*Tempo I*

*cresc.* *rit. e dim.*



# IN THE CROSS OF CHRIST I GLORY

ITHAMAR CONKEY  
Arr. by Clarence Kohlmann

Andante con moto

PRIMO

The musical score is written for piano and features a variety of dynamics and articulations. It begins with a tempo marking of 'Andante con moto' and a 'PRIMO' section. The score is divided into several systems, each with a grand staff (treble and bass clef). The first system includes a 'rall.' (rallentando) section followed by a 'mp a tempo' section. The second system features a 'cresc.' (crescendo) section leading into a 'mf' (mezzo-forte) section. The third system is marked 'energico' and includes a 'mp' section followed by a 'mf' section. The fourth system transitions to 'Tempo I' and includes a 'f' (forte) section. The fifth system features a 'ff' (fortissimo) section. The sixth system includes a 'rit. e dim.' (ritardando e diminuendo) section. The score is heavily ornamented with slurs, ties, and fingerings, indicating a technically demanding piece. The key signature is one sharp (F#), and the time signature is 3/4.

*mp* *rall.* *mp a tempo*

*cresc.* *mf*

*energico* *mp* *mf*

*Tempo I* *f*

*ff*

*rit. e dim.*



Grade 1.

BRUCE CARLETON



5 3 1 2 2 1 5 3 1

*f*

1 5 1 5

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is marked with a "2" above the Treble staff. The second measure is marked with a "2" above the Treble staff. The third measure is marked with a "2" above the Treble staff. The fourth measure is marked with a "2" above the Treble staff. The fifth measure is marked with a "2" above the Treble staff. The sixth measure is marked with a "2" above the Treble staff. The seventh measure is marked with a "2" above the Treble staff. The eighth measure is marked with a "2" above the Treble staff. The ninth measure is marked with a "2" above the Treble staff. The tenth measure is marked with a "2" above the Treble staff. The eleventh measure is marked with a "2" above the Treble staff. The twelfth measure is marked with a "2" above the Treble staff. The score includes dynamic markings: *mf* (mezzo-forte) in the third measure and *f* (forte) in the eleventh measure. The score also includes articulation marks: accents (v) in the sixth, seventh, eighth, and ninth measures. The score is published by G. Schirmer, New York.

1 2 2

*slower and softer*

British Copyright secured

Grade  $1\frac{1}{2}$ .

ADA RICHTER

Allegretto (♩. = 92)

Allegretto (♩ = 92)

School is o - ver for to - day; Put your books and pen-cils a - way! School is o - ver.

Musical score for 'Hip hur-ray!' and 'Now we can play out-side!' in G major (one sharp). The score is written for piano and includes lyrics. The first section, 'Hip hur-ray!', consists of two measures. The second section, 'Now we can play out-side!', consists of three measures. The score ends with a double bar line and the word 'Fine'. The tempo is marked 'mf' (mezzo-forte). The key signature is G major (one sharp). The time signature is 3/4. The score includes fingerings (1-3) and articulation marks (accents) for the piano part.

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and includes a right-hand melody and a left-hand accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of five measures. The right-hand melody features a series of eighth and sixteenth notes, with fingerings 1, 2, 5, 3, 2, 3 indicated above the notes. The left-hand accompaniment consists of a simple bass line with notes and rests, with fingerings 3, 5, 1, 5, 3, 1, 5 indicated below the notes. The score concludes with the instruction "rit. D. C." (ritardando, Da Capo).

British Copyright secured

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# THE WINDING RIVER

Grade 2.

BERENICE BENSON BENTLEY

Smoothly flowing (♩ = about 100)

The musical score for "The Winding River" is written for piano and right hand. It is in 6/8 time and consists of five systems of music. The key signature has one flat (B-flat). The tempo is marked "Smoothly flowing (♩ = about 100)".

**System 1:** The right hand begins with a melody of eighth notes, marked *mf*. The left hand provides a harmonic accompaniment. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5.

**System 2:** Continues the melody and accompaniment. Dynamic markings include *p*. Fingerings are indicated by numbers 1-5.

**System 3:** Features a repeat section with two endings. The first ending is marked "1st time" and the second "Last time". The tempo is marked "slight retard", "slower", and "still slower". Dynamic markings include *p*. Fingerings are indicated by numbers 1-5.

**System 4:** Continues the melody and accompaniment. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5.

**System 5:** The final system of the piece. It includes a "retarding" instruction and ends with a double bar line and "D.C." (Da Capo). Dynamic markings include *p* and *mf*. Fingerings are indicated by numbers 1-5.



# RADIO MUSIC HEARD ON THE AIR

+ 27670  
**CHICAGO THEATRE OF THE AIR THEME**  
BY ADOLF G. HOFFMANN  
PIANO SOLO .50  
MUSICAL THEME OF THE RADIO PRODUCTION  
"CHICAGO THEATRE OF THE AIR"  
Moderato con moto  
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No. 27670

+ 27477  
**PATRICIA**  
BY PAUL CARSON  
WALTZ FOR PIANO .50  
MUSICAL THEME OF THE RADIO PRODUCTION  
"ONE MAN'S FAMILY"  
Tempo di Valse (J = 128)  
Copyright 1943 by Paul Carson - 4  
No. 27477

+ 27622  
**SONG OF MYSTERY**  
BY PAUL CARSON  
PIANO SOLO .50  
(BASED ON VALSE TRISTE BY JEAN SIBELIUS)  
As Used in CARLTON E. MORSE'S "I LOVE A MYSTERY"  
Slowly (d = 50)  
Copyright 1945 by Theodore Presser Co. 5  
No. 27622

+ 27636  
**LULLABY OF THE REDWOODS**  
BY PAUL CARSON  
PIANO SOLO 40  
Andantino (d = 50)  
Copyright 1945 by Theodore Presser Co. 2  
No. 27636

+ 27698  
**THE CHILDREN'S PRAYER**  
FROM "HANSEL AND GRETEL" BY HUMPERDINCK  
PIANO SOLO 35  
ARRANGED BY WILLIAM J. REDDICK  
Andante, con moto  
Copyright 1946 by Theodore Presser Co.  
No. 27698

PUBLISHED  
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CO.**

1712 Chestnut St.  
PHILA. 1, PA.

+ 27687  
**MUSIC FOR TO-NIGHT**  
BY DON GILLIS  
PIANO SOLO .40  
MUSICAL THEME OF THE RADIO PRODUCTION  
"MUSIC FOR TO-NIGHT"  
Slowly  
Copyright 1945 by Theodore Presser Co. 2  
No. 27687

+ 27669  
**MEDITATION**  
BY ADOLF G. HOFFMANN  
PIANO SOLO .50  
MUSICAL THEME OF THE RADIO PRODUCTION  
"MUSIC THAT ENDURES"  
Lento, teneramente  
p cantando  
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No. 27669

+ 27654  
**ECSTASY**  
BY THOMAS PELUSO  
PIANO SOLO .50  
MUSICAL THEME OF THE RADIO PRODUCTION  
"THOMAS ANTHONY AND ORCHESTRA"  
Andante espressivo  
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No. 27654



## Pianist's Page

(Continued from Page 136)

only playing without confidence a few years ago, but who despaired of ever playing at all, who now perform authoritatively and well, and what is more important, have become happy, well adjusted radiant human beings who in their turn are spreading the gospel to hundreds of other young people.

### 4. "Exam" Tension

When students complain of the tension they are under at school examination times tell them that their music can give them relaxation and rest at these periods instead of added tension. Advise them to "knock off" a little while several times a day from their exam-cramming to go to the piano; assure them that they will return refreshed to their studying, able to "cram" twice as quickly and surely!

Why do so many doctors, mathematicians, and scientists study music seriously if not to relieve their mind's strain from the concentrated problems which they must face? . . . Impress this on your students.

Treat them lightly at "exam" times. . . . Do not require memorization or concentrated technic, make no demands for perfection or finish. . . . During these days their music must be for fun and relaxation only—a pleasant review of old pieces,

some easy sight reading, a "popular song" or sentimental radio tune, simple improvising, and so forth.

### 5. Genius

Someone has, alas, debunked the familiar definition of genius by stating that the "infinite capacity for taking pains" is a contradiction. If you take pains you are straining yourself, but if you have infinite capacity, nothing can be a strain to you. . . . Hm-m! . . . That's probably right! . . .

And as to our convenient escape-word, "Inspiration," let's not forget that it never occurs except as the reward of strenuous work.

### 6. A Young Man's Credo

Many persons have asked me to print the "credo" sent me during the war by a young twenty year old soldier friend from the wilds of New Guinea. Here it is:

"I don't know it all, but I know a little enough to learn more; and I can't help but feel that the eternal quest after knowledge and understanding is the only worthwhile calling in life. . . . That's my religion; and as a religion determines the course of a willful existence, so shall that attitude become the inspiration of my life."

## What's the Name, Please?

by William Parks Grant

IN LISTING compositions for recital programs why not give the first name of the composer as well as his family name? I have two names, so probably do you, and so in all probability do most of our pupils. It will make the composers of the recital pieces seem much more real and close to the audience if they are listed by their complete names.

One of our important duties is to make students realize that music is written by real, live, flesh-and-blood people, not mythical, legendary beings. The possession of both a "first" and a "last" name makes anyone seem close, real, down-to-earth.

Socrates had just one name, it is true, and so apparently did Nebuchadnezzar, Tutankhamen, and Moses, but we must not place music in the remote antiquity which these great names suggest. There are probably people in this world who think that Beethoven lived about the time the Pyramids were built; such a notion can be prevented at the source—or quickly destroyed if already formed—by simply giving the man his full name. It makes him seem more of a "regular fellow." Therefore on a program of a student's recital it is often advisable to follow the name of the composer with the date of his birth and of his death, thus Camille Saint-Saëns (1835-1921).

There are more practical reasons than these—reasons that pertain to the best educated of us. In the case of a little-known composer, merely mentioning his last name is hardly better than not identifying him at all. The full name introduces him; the last name alone is merely a name and nothing more.

There is still a better reason. Although there seems to be only one Beethoven,

one Brahms, one Chopin, and one Debussy, there are other names in music which seem to occur again and again. Some of these names, and the number of people possessing them who can be called to mind off-hand, are:

Bach	At least 5
Handel or Handl	2
Mozart	2
Puccini	5
Haydn	2
Schubert (not including Shobert and Schuberth)	3
Schumann or Schuman	4
Mendelssohn	3
Wagner	4
Couperin	At least 3
Franck or Frank	4
Strauss or Straus	7
Arne	2
Gabrielli	2
Martini	2
Giordani or Giordano	At least 3
Scarlatti	3
Nevin	4
Rogers or Rodgers	4
Griffes or Griffiths	2
Williams	(or more) 4
Thompson or Thomson (perhaps more)	9
Rubinstein	4
Stamitz	3

This list could be prolonged, or the figures enlarged, by use of reference books. Opening "Grove's Dictionary" at random disclosed a page listing six composers named Schmid, Schmidt, or Schmitt, just as an example.

Please remember that *Solfeggietto*, *The Bee*, *Under the Double Eagle*, and *Oh Worship the King* were not written by Bach, Schubert, Wagner, and Haydn respectively, but by lesser men who happened to possess these famous names.

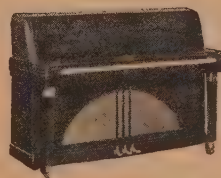


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3078 Elizabeth Waltz, C-1.....Martin  
2933 First Rose of Spring, C-1.....Hopkins  
3504 General Grant's March, F-3.....Mack  
3739 Hungarian Dance No. 5, Gm-4.....Brahms  
923 Intermezzo, Cavalleria, F-4.....Mascagni  
935 Little Fairy March, G-2.....Streabbbog  
1827 March, Prophete, D-3.....Meyerbeer  
1640 March Militaire, D-3.....Schubert  
2987 March of the Boy Scouts, C-1.....Martin  
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## Chest Support in Singing

(Continued from Page 135)

to it, and because of an instinctive falling into the line of least resistance, hence greater freedom and ease.

The writer knew an Italian teacher who, when the pupils tone showed signs of strain, would exclaim "No vowel! No vowel!" and immediately and instinctively the pupil would change from "ah" to "ü."

All three exercises are to be sung first *staccato* and then *legato*; the *staccato*-sung tones to be struck downward to the chest, and the *legato*-sung tones to follow exactly in their footsteps.

The tone resultant from *staccato* singing is the most lofty and purest tone producible. Also it is the only tone that cannot be produced under force, and hence, it is the only tone that is produced in accordance with the construction of the individual vocal apparatus. Therefore, in starting with *staccato*-sung tones and planting the *legato*-sung tones in their footsteps, we are producing and sustaining a truly natural tone. But there is something else. When directing tone downward to the chest, the lighter resonance of the head must not be dominated by the heavier resonance of the chest. A natural smile is sufficient protection against this, but we are not sure that the smile will be natural. Therefore, to make doubly sure, the lofty and pure quality of the *staccato*-sung tone should be well impressed upon the mind before singing the exercises *legato*.

### The Subconscious Mind Aids

But, if the mind cannot be fixed on two different things at the same time, how can the lofty, pure quality of the *staccato*-sung tone be kept in mind while directing the tone downward to the chest? Ideas connected with things of great value to us are most readily and quickly impressed upon, and stored away in the subconscious mind. Therefore, since in singing, pure tone is of the greatest value and, in the present case, the preservation of a lofty quality of tone while directing downward to the chest is essential to the end in view, the lofty quality of the *staccato*-sung tone is readily and quickly impressed upon and finally established in the subconscious mind, while the conscious mind is busily engaged in directing the tone downward to the chest. And so, through starting with *staccato*-sung tones and planting the *legato*-sung tones in their footsteps, neither the lighter resonance of the head nor the deeper, fuller resonance of the chest predominates, and finally "natural or chest-voice" and "artificial or head voice" become united and equalized.

Having established this equalization, it is as far as the two registers of "the greatest singers the world has ever known" can take us. The new position of the larynx, and the vocal bands, have done all that normally can be done to give depth and fullness to low tone.

If the vocal apparatus is constructed for deep, full tone, that tone will come naturally. If the vocal apparatus is not so constructed, then, to satisfy preference for such tone we shall have to resort to Garcia's sensational use of "chest-voice" with its inartistic result, and to Garcia's son's "third register" with its pronounced

"break" and resultant masculine-like quality of tone.

And now the final thought. It may be taken for granted that in the day of "the greatest singers the world has ever known," a full expansion of the ribs was a second order of the day, for, since the resonance of the chest was used to reinforce the resonance of the head, expansion of the chest permitted the lungs also to expand, thus greatly increasing the amount of sounding air in the lungs to reinforce that head resonance.

Therefore we should see to it that, whether singing, standing, sitting or walking, the chest is elevated, and the shoulders back and down.

## Recognition for Army, Navy, and Marine Musicians

(Continued from Page 128)

which are usually associated with the requisite qualifications for commissioned status, and

- WHEREAS, The present rank of Army band leaders, that of Warrant Officers, places them in an inferior position to doctors, lawyers, dentists, veterinarians, financial, welfare, and recreational personnel, all of the foregoing having commissioned status with promotional opportunities, in some instances to Major General, and
  - WHEREAS, Such inferior position for Army band leaders is inconsistent with the relative position of similarly qualified leaders in civilian life with the other professions, and
  - WHEREAS, Such discrimination in career opportunities will deprive the Peace Time Army of the very type of American musicians who could impress upon the people of occupied territories overseas, the high cultural attainment of our nation, and
  - WHEREAS, The inferior position of the band leaders of the United States Army has become a matter of national concern and an intolerable situation,
- BE IT, THEREFORE, RESOLVED, That
- Appropriate action be taken forthwith by the Congress and the President of the United States to create commissioned status for all band leaders of The United States Army, The Army of the United States, the National Guard and The Army Reserve.
  - Commissioned status for Army band leaders shall have rank not lower than First Lieutenants with promotional opportunities based on length of service and responsibilities.

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# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Should She Gargle Her Throat Three or Four Times Every Day?

Q.—I am wondering whether the habit of gargling several times daily with salt water and bicarbonate of soda to ward off throat infection is injurious in the long run to the singing voice. Can you answer that one?—G. S. K.

A.—The membranes that line the cavities of the mouth, head and nose, that cover the palate-pharyngeal muscles and extend down into the larynx are very sensitive. Not only are they subject to microbic infection, but many other abnormal conditions affect them disadvantageously. Sudden changes of temperature, too much smoking, over eating, over indulgence in alcoholic drinks, dissipation, and its consequent lack of sleep, and quite a few other things may upset the entire mucous system. We suggest that if you find you have anything the matter with your throat, nose, tonsils, or your sinuses, you should consult a physician who knows something of the anatomy and hygiene of the vocal organs and ask him to prescribe for you. In the meantime watch your health carefully, get plenty of exercise and sleep, and do not put anything into your mouth except good, digestible food, drink, and a toothbrush, without sound advice.

## She Has Three Different Kinds of Pupils

Q.—I have been a teacher of voice for three years and I am still continuing my study and coaching. My teacher does not believe in the use of exercise books for the voice. She says the same results can be accomplished with the use of proper songs, with more interest to the pupil. Will you please give me your views on this subject?

2—I have just started a thirteen-year-old girl (soprano) with an unusual voice for a child. What songs or studies would you recommend for her? So far she has sung exercises only.  
3—I have a twenty-year-old soprano studying for church singing. I wanted to give her some work in Italian to improve her vowels and enunciation, but she refuses to sing anything but English. Would you force the issue? She is a very odd girl who needs a psychiatrist's help as well as that of a singing teacher. She is so self conscious and afraid of the simplest things; does not want her own sister to hear her sing, though she is responsible for her taking lessons. Says she knows she can never face the public except in her church to which she is fanatically attached. Any help you can give me will be greatly appreciated.—L. H. O.

A.—1—Of course these things are matters of opinion. It is difficult for us to understand how a voice can be trained, without the use of scales, arpeggios, and vocalises sung upon vowel sounds alone. When the voice has been sufficiently developed, consonants should be added, first an initial consonant and then a terminal consonant. In time the pupil will achieve sufficient control to be given some simple songs but only gradually should she be given the more difficult ones. Finally she should study the classic songs and operatic and oratorio arias. If these things are done in the proper order and selected with skill, she should by this time be a good singer, if she has a voice to begin with, and if she has done her share of hard, serious practice, and clear unbiased thinking.

2—Answer number one applies equally to your thirteen-year-old soprano. Be most careful that you do not try to develop her voice too quickly. She is only a child after all and the songs you give her should not be too difficult for her young larynx, nor too complicated for her budding intelligence. If she has even a smattering of Italian you might give her a few of the early Italian songs because in the Italian language, vowels are so pure and the consonants so few. We wish you every success with her.

3—Your twenty-year-old soprano is a problem indeed. We might remind you of the old prov-

erb, "You can drive a horse to water but you cannot make him drink." If she makes up her mind that she will only sing in English and before no other audience than the people of her own church, neither you nor any other person can make her do so. What good could a psychiatrist do? Until of her own volition, she makes up her mind to take your advice, to study hard and to submit herself to the usual normal training of a singer, you cannot hope to do much for her. However, do not lose hope. It is not so unusual for a sensitive, highly strung, shy girl to suddenly see the light, to return to normality, and grow into a fine, strong, well controlled and cultivated woman. Let us hope that she will do so very soon.

## An Extraordinary Case of Bad Breathing

Q.—I come from a musical family and I sang all my life until I was forty. Then I took some lessons from a teacher in New York. To the surprise of everyone, in three months' time I was singing difficult arias. About five months later a famous teacher in Hollywood, with an excellent clinical ear heard me sing. He told me my voice was well placed but that I had no support. One month after that my breath disappeared, that is, I could not let it out gradually. I would breath and hold, but as soon as the tone started, my breath would all rush out at once. If I walk fast for about fifteen minutes and become "winded" I can sing afterwards without effort. I seem to need exercise to expand the chest and push up the ribs. Also if I vocalize for twenty minutes while holding up the chest I can sing. Also if it is raining I can sing without preparation. I am a mezzo soprano with a range from G below Middle-C to two octaves higher.

—M. H. MacG.

A.—Breathing is a natural function, a process designed to supply the lungs with enough air to support life and health and to perform all the necessary actions of our daily life including speech and song. You seemed to have no trouble with your breathing when you studied under the teacher from New York for you sang your arias so easily and well, that you surprised your friends. Also you were told that your voice was well placed. Apparently you must have misunderstood the criticism of your Hollywood acquaintance, for the act of breathing as you now practice it is unnatural, effortful, and complicated and all together bad. Return to the old simple, natural manner of breathing, as you used to do it. Practice your voice carefully every day, exercise in the open air, watch your diet, so that you do not get too heavy in weight, and we believe that your voice will soon regain its beauty and ease of production.

## She Sings F Above High-C but Still Calls Herself a Mezzo

Q.—I have a mezzo soprano voice with a range from B below Middle-C to F above high-C. It is strong and I sing contralto very well. I can reach high E-flat or F but I cannot sustain it. I have not the breathing power to sustain the notes. Why is this? My tones are absolutely true, if I could only sustain the high notes. I am a church soloist.—H. E. W.

A.—The most essential thing for you to do, immediately, is to get in touch with the most famous singing teacher you can find. Have him carefully examine your voice and determine for you, whether you are contralto or soprano. It may be dangerous for you to sing all those high tones, especially as they seem to be so insecure and so full of effort.

2—It is doubtful that bad breathing is the cause of the insecurity of your high tones. Rather it would seem to us that you are singing beyond the natural range of your voice and your vocal cords rebel. If your tones are absolutely true as you say, you must have something to start with, so you should be encouraged.



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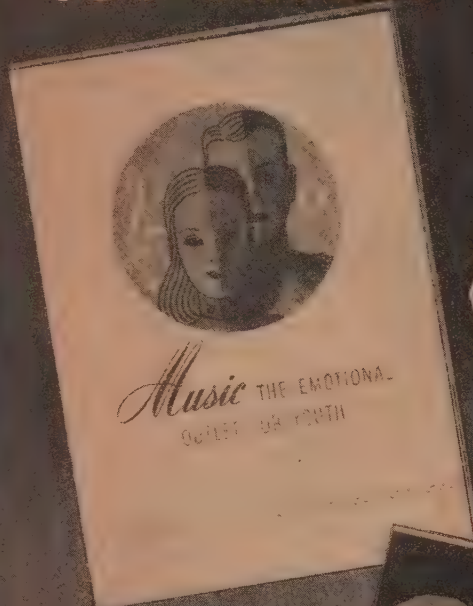
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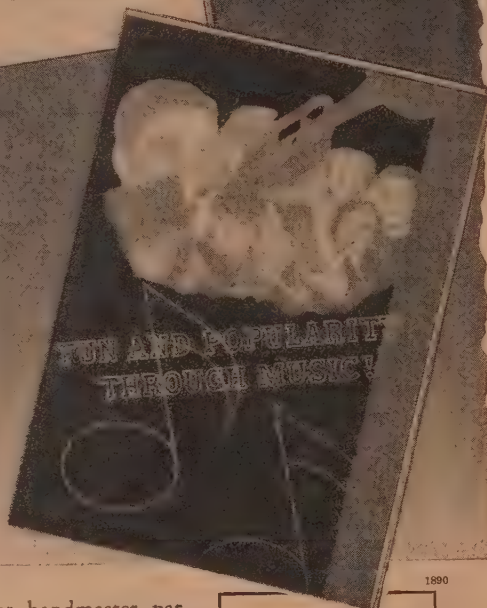


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## The Technique of Arriving

(Continued from Page 144)

then, with the same distinct quality of tone double the speed of the exercise. Nothing will be accomplished unless this speeding-up has been accomplished in both *forte* and *piano*.

The next conquest is again in the direction of expression. *Rise* and *fall* are first cousins to *loud* and *soft*. They demand a great deal of attention. To be able to play a two octave scale upward, starting piano and gradually increasing the tone to *forte*, ending or beginning with *forte* and decreasing the tone to the last note played *piano*, is another achievement. Play that scale in three different speeds with the same and then with the inverted dynamic scheme, and you will find yourself on the way to interesting results of interpretation.

If all teachers were conscientious to the point of insisting upon correct reading of the text, both as to notes and as to dynamics and other indications of the composer, life would be easier for all of us, and the creators of the master works could rest in peace. No correct interpretation is possible without correct reading. I personally consider the lack of discipline in the approach to first study on the part of the average student a real drawback in the popularization of good music. Indifference is the foe of clarity of purpose and of performance.

Yes, a very few pianists arrive at the top and stay there, and some, including prodigies, arrive and slip back into oblivion; but many have the chance to arrive at happiness and joy, a good life, and a good living, by pursuing and then accepting the opportunities that come their way.

Confucius many thousands of years ago said, "If there were more music in the world, there would be more politeness and less war." The power of music is divine.

## The 'Cello—Virtuosity or Musicianship

(Continued from Page 129)

review drills all through one's career. In stressing my own predilection for scale study, I may say that when I enter a town an hour before I am to play a concert there, I spend that hour, not on any part of my program, but on a conscientious period of scale practice. When my scales are in sound order, my finger-work will be, too.

"It is a very much harder matter to develop musical thought in a student who has fleet fingers (and who may have spent far too many years in thinking of his fingers alone!). In such cases, I take them away from virtuoso pieces, and give them Bach, Beethoven, and other works requiring inwardness of perception. Also, I play these works of musical utterance for them. Let them copy! Such copying will not kill individuality. While the young student still lacks musical insight of his own, it will be an immense help to him to watch a pattern unfold before him—and when he gets to the point at which he does have musical

thoughts to communicate, he will quite simply communicate them. If he does not—then the fault will be, not that of copying a teacher, but of having nothing of his own to say!

"And, of course, the student should hear as much good music, of all kinds, as he possibly can. He should play chamber works. He should concentrate on the inwardly perceptive expression of great artists, finding out, not *how* they say things, but *what* they have to say. There are specific cures for technical weakness; there is no single remedy for lack of musicality. Simply, the person—the human equation—of the student must be built up and rounded out to the point where he can think and make music.

## 'Cello Literature

"Finally, there is yet another problem for the young 'cellist, and that is the question of what he shall play. It troubles me greatly when I hear that the 'cello literature is 'small,' and therefore hackneyed. Actually, in the last four years, more valuable 'cello works have been composed than in the preceding century and a half! I cite the Sonata and Concerto of Samuel Barber; Concerto and Variations by Hindemith; two Concerti and two Sonatas by Martinu; Concerto by Prokofieff; Concerto by Mjaskowsky; Sonata by Shostakovich; Concerto and Fantasie by Villa-Lobos; Concerto and Sonata by Guarneri—and many more. The works are there—but see what happens to them! In preparing concert schedules, managers send out, each year, the full repertoires of their artists to the local managers who select what is to be performed in their communities. When these vital and excellent new works are included among the works of standard repertoire, the local managers generally select the standard works—Schumann, Haydn, Dvorák, which, of course, are magnificent works, but which cannot be listened to all the time. Yet, by managerial selection, they are heard all the time—and the critics then write that the literature of the 'cello is too standardized and too limited! What happens is that an artist begs to be allowed to play new music, is not allowed to play new music, and is then censured for not playing new music!

"In South America, a system exists which I offer for consideration. Every foreign artist who comes for a tour-visit is required by law to include in each of his programs at least one work by a living native composer. In such a way the composers get their chance to be heard, and the public is kept abreast of new musical developments, and put into the habit of hearing and judging of new works and new forms. I do not think that this is 'musical nationalism' of an unpleasant or dangerous kind. Instead, I think it a very practical means of helping the entire cause of musical development. It might be worth trying here!

"In the last analysis, the greatest service that can be rendered the 'cello student is to keep him aware of music. If he can develop himself to the point of making music, he will close the gap that still seems to exist between artistic performance and finger-work; he will become a musician rather than a technician; he will bring new meaning to his own playing, and will thus help to make the 'cello more popular—a result which will help him as much as the 'cello. Only a series of truly musical performers, however, can accomplish this!"



# ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

**Q.** From my youth I have been enthusiastic about musical concerts, but being a child of a broken home I have not had the advantages nor discipline of paternal love. I know the love and sacrifice of my mother. For twelve years I willingly and cheerfully served my church as assisting organist and pianist, helping wherever and whenever possible, only to find myself the dupe or victim of our church organist and choir. When electing officers for the year, our choir did not elect an assistant but added another organist. Do you advise working for a B. A. Degree to prepare for a better position? I feel that I have the ability to teach in a conservatory. Please advise me how to save my son from being victimized in music circles. Do you advise me to prepare to teach public school music? I have a teacher's diploma for piano, and a high school diploma.—M. L. B.

**A.** The disappointments such as you mention are of course discouraging, but our advice is, do not take it too seriously, and do not let it "get you down." Apparently you have a good piano foundation, and certainly further study, either for the B. A. Degree, or preparation to teach music in the schools, is well worth while. In the meantime probably you can obtain a position as organist in another church, which will give you experience and opportunities for practice. If your son is musically inclined we should not hesitate at all to give him the best possible in the way of musical education. Our experience has been that for the most part musicians are a pretty good lot, and one unfortunate experience should not "sour" your outlook on the profession in general.

**Q.** Where may I secure information regarding the organ in the Convention Hall, Atlantic City, New Jersey? Also concerning other large organs, and theater organs.—C. G. S.

**A.** Information of this sort is not, to the best of our knowledge, contained in any one book, but the specifications of many of these large organs have appeared from time to time in various issues of "The Diapason," Chicago, Illinois. The publishers will advise you from their index regarding the issues in which any particular organ has appeared, and may be able to supply copies. Or, "The Diapason" files in your local library will undoubtedly have information along this line.

**Q.** Could you please tell me when the first electric blower was adapted to the organ. What are the largest, church, residential, and public pipe organs?—R. K. S.

**A.** We have been unable to obtain specific information as to just when the electric blower was first used, but it is a development of the early part of the present century. We do not have precise information as to the "largest" organs, but among the larger church organs would be that of the Mormon Tabernacle, Salt Lake City and St. George's Church, New York City. In residential organs one of the largest would be that in the residence of Pierre B. du Pont, near Wilmington, Del. Two of the large public organs would be the one in the Municipal Auditorium, Atlantic City, New Jersey, and the one in the John Wanamaker Store, Philadelphia.

**Q.** About what would be the cost of a new reed organ with two manuals and pedal board? Do you think that such an organ would be less likely to get out of commission than an electronic organ? Do the better kinds of reed organs have tones similar to pipe organs? Can you give me the address of a firm in San Francisco where I might see a two manual, pedal, reed organ?—G. T.

**A.** Under present conditions it is impossible to estimate prices of organs, but we are sending you the name of a manufacturer who will be glad to give you particulars, and also the name of their representatives in your vicinity, where you can probably see an organ. We are also sending names of firms who might have used organs of this sort. A reed organ tone, by its very nature, is different from that of a pipe organ, but reed organ manufacturers have endeavored, to some extent fairly successfully,

in imitating pipe organ tones.

**Q.** In a recent issue of THE ETUDE there is a composition for organ, Hallelujah, by Handel. Kindly tell me the meaning of the following which are under the title:

A# (10) 23-888-420

B (11) 73-888-321, and so forth

I have noticed similar numbers in Tonner's book of organ selections, and have often wondered what they meant?—K. C.

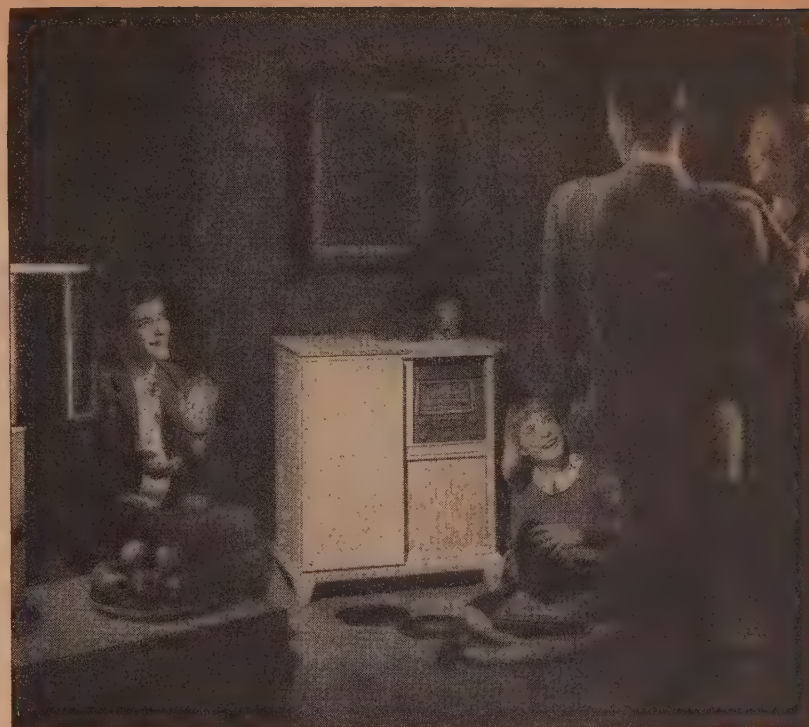
**A.** The numbers in question refer to registration indicated for the Hammond organ, which is quite different in set-up from the regular pipe organ. The A# and B are the "pre-set" keys for the two manuals, and the numbers are suggestions for the harmonic draw bars. As so many Hammond organs are in use, publishers of organ music now show suggested registrations for both the regular pipe organ and the Hammond instrument.

**Q.** I am a church organist. About two years ago a lovely new chapel was built in our locality, in which was placed a ——— organ (electric), with the thought of later adding pipes. This organ, as most electric cabinets, has a tendency to be gruff in the bass, when heavy or full organ is used. As this is a new experience to me, having used pipe organs wherever I have played previously, I would appreciate a little help in the way of literature for this particular organ. We have Swell and Great keyboards as well as foot pedals. When soft organ is played it is fairly satisfactory; others have expressed themselves the same way. It is my thought that we do not understand this particular organ and its mechanics. Since our chapel is often open to an audience of 1,000 or 1,200 people, the full organ is needed very much.—O. B.

**A.** We know of no literature which would help in a case of this sort, unless the manufacturers themselves have a pamphlet of instructions. You refer to an "electric" organ, by which we presume you mean a reed organ operated by electric power. The writer once played, experimentally, on a somewhat similar organ, and is inclined to believe the quality of tone you mention is in the organ itself, and little can be done to change it. As you become accustomed to the playing of this instrument it is probable that you will develop a certain "feel" which will enable you to produce the best tones of which it is capable; but beyond this little can be done.

**Q.** Enclosed is a list of stops of our one manual reed organ: Diapason 8', Vox Jubilante 8', Trumpet 8', Flute 4', Wald Flute 2', Harp Aeoline 2', Violina 2', Corono 16', Sub-Bass, Treble Coupler, Bass Coupler, Vox Humana. Please give me combinations for congregational hymn singing. Also for melody in left hand, and in right hand. When are the 2' stops used? Would also like a list of instrumental numbers that could be used for a fifteen minute recital of wedding music. Suggested combinations for offertories and preludes would be appreciated.—H. F. H.

**A.** For moderate volume in congregational singing use all the stops except Harp Aeoline and Violina and Corono; for fullest volume add Corono and couplers; for contrasting soft effects omit trumpet. Your organ seems to lack soft 8' stops, and it would be difficult therefore to use solo stops in either right or left hand, since you would have no soft background. The Harp Aeoline and Violina could be used as accompaniment, with either of the 8' stops as solo, but you would have to play an octave lower, probably, to get the right effects. These 2' stops add a little brilliance to the 8' and 4' stops, but by themselves could be used to produce ethereal effects in conjunction with the Vox Humana. So many single numbers for reed organ are out of print, that it would be unwise to list individual compositions for wedding purposes. In all collections of reed organ music, however, you will find many soft numbers which would be suitable for this purpose. Anything melodious, and not too loud would be suitable; for instance such as Rubinstein's Melody in F, Schumann's Traumerei, Gounod's Ave Maria, and so forth.



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161 **All Ye Angels of God** (Motet) WALTON  
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167 **Whispering Voice** (L'Arlesienne Suite No. 1) (12c) BIZET-Strickling  
168 **The Irish Girl** (12c) Cowell  
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170 **Little Dove** (S.S.A.T.B.) Robb  
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178 **O Let the Nations Be Glad** (Psalm 67) (20c) Gessler  
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102 **In the Valley Below** (20c) Manney  
109 **\*\*The Lilac Tree** (Perspicacity) GARTLAN  
114 **Sunset** WALTON  
129 **Let Freedom Ring** SCHRAMM  
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140 **The Owl** JOKL-TENNYSON  
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164 **Oh, My Beloved** (Caro Bell Idol) MOZART-Falk  
166 **The Irishman Lilts** (12c) COWELL  
177 **April** LUBIN  
182 **O Promise Me** DeKoven-Cain  
189 **Jubilate Deo** (SSAA) (12c) Sister M. Elaine  
190 **Where Willows Bend** (20c) Elliott

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- 108 **The Mountain Girl** (Boys' Chorus) Manney  
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## More About Mazas

(Continued from Page 141)

second page are complicated. It is just as well that the study appears at the end of the book! One of the commonest faults usually becomes evident in the first measure: The thirty-second note following the rest is nearly always played too long. As the figure occurs very many times, keen attention is required to keep the rhythm exact.

From the foregoing notes it will be seen that these Studies furnish widely diversified material for the development of both right- and left-hand technique. The needs of the bow arm as a means of artistic expression are particularly well taken care of. It would seem to be impossible for a pupil to study Mazas thoroughly and emerge with an undeveloped bow arm, yet very many succeed triumphantly in doing so! Can it be that all of them are careless? Or is it, perhaps, that the necessity for a good bowing technique has never been brought clearly home to them?

westerners on a Mississippi River steamer. To his surprise, one burly fellow challenged him to a fight. "I'll fight the strongest man in your party," said Ole quietly. "I don't want to fight, but you leave me no choice." When the fellow was named and came forward, Ole with a single blow of his ham-like hand knocked the bruiser to the floor. The rest of the pack backed away. When the tough guy regained his senses, he swore undying friendship for "the strongest fiddle-player I've ever met!" and followed Ole from town to town, pummeling anybody who dared to criticize the violinist or his playing.

When Ole gave his first concert in San Francisco, the toughs of that robust city came to jeer but remained to give him the biggest ovation of his career. Before he left San Francisco the citizens bestowed on Ole a wreath of gold set with thirty-six pearls. In the center glittered the coat of arms of California and the initials "O.B." set with fifty-six diamonds. Ole had his advance agent exhibit the San Francisco gift in the show windows of jewelry stores in all cities where he was scheduled to play.

## Esteemed by Renowned Musicians

The fiddler had a singular talent for getting colleagues to sing his praises. Liszt, Chopin, and Mendelssohn proclaimed his talent to the world.

Among his devotees were Mark Twain, William Dean Howells, and Thackeray. Henry Wadsworth Longfellow and Jo-aquin Miller wrote glowing verses about Ole's personality and his music. Ibsen, it is said, borrowed him as the model for *Peer Gynt*.

Thirty-one United States senators once wrote Ole a letter begging him to give a concert in Washington. John Ericsson, inventor of the "Monitor" of Civil War fame, designed a piano to meet Ole's exacting requirements after the violinist had sunk \$15,000 into other experimental models.

Even late in life, Ole was ever ready for a good stunt. King Oscar of Sweden half-jokingly said: "Mr. Bull, you should play the *Saeterbesog* from the top of the Pyramid of Cheops." The aging fiddler headed for Egypt, rounded up dragomans, and nimbly climbed to the top of Cheop's tomb where he played his fiddle with insouciant abandon. Crowds of natives listened. Even now, such shenanigans would be worthy of a high-priced Broadway or Hollywood press agent. But these things occurred to Ole on the spur of the moment.

## Endless Generosity

Generous in his appreciation of other artists, Ole Bull discovered the great Adelina Patti when she was eight years old and went on tour with the prodigy. A real enfant terrible, she was a trial for the big fellow. Yet he consistently pushed her to the front.

Ole had no meanness in him. He gave countless free concerts and never resisted the feeblest invitation to play at a dinner party or a ball. Once, merely because he was asked, Ole gave a performance at an institution for the deaf, dumb and blind. Later, he wondered why he had played when nobody could see or hear him.

Despite his imposing appearance and endless vitality, there was a streak of hypochondria in him. He morbidly watched his health, dodged sunlight, and

(Continued on Page 173)

## Viols and Hautboys

(Continued from Page 139)

Accordingly, to make that peculiar nasal tone strong and distinctive, the player frequently introduced a brass pallet in the stem of the reed, against which he blew with all his might. Straining in this way often caused hemorrhages of the throat, to prevent which a collar of leather was worn.

Often, the effects of this style of playing were so fell as to cause insanity. This has been passed down through the ages and the laity of every epoch has believed that all oboists are insane. Personally, I think the oboist of a modern orchestra, engaged upon a modern score, is apt to be the sanest soul of the entire ensemble.

So much for the two patriarchs of the orchestra. Subsequently, we shall scan the rest of the choir, from tuba and bassoon to tympani and celeste. It is remarkable that families of such disparate antecedents can agree so readily upon a point of lambent harmony!

## The Violinist Who Thrilled Your Great-Grandmother

(Continued from Page 140)

America, Ole titillated the frontiersmen by working these sound effects into his improvisations. It wasn't art, but the raw-boned folks of the hinterland were entranced by it. In these early days the people of the United States were rugged. Because they carried a cash box for their concert receipts, Ole and his manager always traveled armed. On one dark night, a would-be robber set upon Ole with a bowie knife, intent upon killing him and making off with the cash. Ole kicked the knife out of his hand and pinioned the bad man on the floor. Afterwards, the admiring thug presented Ole Bull with the knife and began frequenting concert halls to hear Ole who commanded their dog-like devotion.

On another occasion, Ole Bull became friendly with a party of hard-drinking



# VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

## 'Cello Made by Ruggieri

R. M. D., Virginia.—A genuine Francesco Ruggieri 'cello is a valuable instrument, and deserves the best attention. As you plan to be in New York City in the near future, I would suggest that you take it to The Rudolph Wurlitzer Co., 120 West 42nd Street. (2) August M. Gemunder died in New York in 1928. I am not familiar with the device you mention, as being his invention and I doubt that it is used by many violinists.

## A Maker Named Pietro Gormini

F. P., Illinois.—I have not been able to get any information whatever regarding a maker named Pietro Gormini. The experts I have spoken to are inclined to think it is a fictitious name inserted into a few violins with the idea of giving them a somewhat higher value. This used to be a common practice; nowadays, however, most makers and dealers are more ethical. The value of a violin bearing this name would have to be determined by the individual merits of the instrument, since it could have no standard market value.

## Appraising a Stradivarius

Mrs. J. W. M., California.—It would be impossible to give a written description of a genuine Stradivarius that would enable a layman to distinguish it from a fairly good copy. It takes years of experience to be able to see the subtle differences in workmanship, quality of varnish, and so on, which to the expert eye proclaim the work of the master. Hundreds of books have been written about Stradivarius and the other great and near-great makers, but no one yet has become a judge of violins by reading the books. One must handle the instruments, and handle many of them. (2) If you wish to have your violin appraised, I would suggest that you take or send it to Mr. Faris Brown, 5625 Wilshire Blvd., Los Angeles.

## Who is Carlo Micelli?

Dr. H. W. G., Connecticut.—The name Carlo Micelli is, I understand, well known in the violin trade. It is a fictitious name inserted by a New York jobber in the violins he imported from Germany and Czechoslovakia. These violins were made in different grades; so, without seeing yours, it would be impossible to say how much it is worth. Instruments of this type do possess, occasionally, an unusually good quality of tone.

## Regarding August Pilat

C. W. H., Louisiana.—There seems to be no information available regarding a New York maker named August Pilat. There is a well-known maker named Paulus Pilat, but he informs me that he has no relative named August, and knows of no maker by that name. I am sorry not to be able to help you.

## Book on Violin Makers

E. J. C., Alabama.—I think the book that would be most useful to you is "Known Violin Makers," by John H. Fairfield. It may be obtained from The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City. It contains a great deal of very interesting information.

## The Schweitzer Violins

I. C. H., Oregon.—A genuine J. B. Schweitzer violin in good condition would be worth today somewhere between five and seven hundred dollars. But there are hundreds of instruments to be found bearing his label which are nothing more than cheap German factory products of very little value. If you can refer to The *Erudite* for January 1946, you will find an article entitled "Fine Fiddles—Fakes!" In it is a reference to Schweitzer and the unscrupulous manner in which his name has been used.

## Adult Study; Violin Making

Dr. N. D., Indiana.—I am very glad that my reply to your previous letter encouraged you so much and that you are now having so good a time with your violin study. Though why you should think you have lost your mental agility merely because you learn more slowly now than when you were a child, I don't

know. You may learn more slowly, but I am certain you learn more thoroughly. Don't be pessimistic. Two things are very necessary to successful violin study, optimism—and patience. Regarding the vibrato, see if you can get hold of *The Erudite* for July 1944. In that issue I had an article on the subject which I am sure would be helpful to you. (2) There is no "deep, dark trade secret" about the ability to distinguish one maker from another. It is merely a question of experience, of handling and observing the work of many makers. It cannot be learned from books. I know of no better book in its field than "Violin Making as It Was and Is" by Heron-Allen. You were lucky to get a copy, for it has been out of print for a number of years. Incidentally, my name is "Berkley," not "Brinkley"!

## Value of Friedrich Glass Violins

B. A. T., South Dakota.—Your violin was made by Friedrich August Glass, who worked in Klingenthal, Germany, between 1840 and 1855. The label means only that he endeavored to copy a violin made by Stradivarius in 1636. Which is very interesting, because Stradivarius was not born until about 1644! The violins of F. A. Glass are worth from fifty dollars to one hundred and fifty dollars at most.

## A Genuine Stradivarius?

G. A. S., British Columbia.—A written description of a violin, particularly one written by a layman, offers no evidence at all on which to base an opinion regarding the origin or value of the instrument. The description you send me of your violin could apply to thousands of others, instruments ranging in value from twenty dollars to \$20,000. If you wish to find out who made your violin and what it is worth, you must take or send it to a reputable dealer for appraisal. I think I should warn you that the probability of its being a genuine Stradivarius is very remote indeed.

## A Different Stradivarius

E. D., New York.—I have never heard of a maker named François Stradivarius. The great Antonio had a son named Francesco, but he would scarcely have put the French form of his name on his labels. Moreover, only two violins are known definitely to be the work of Francesco Stradivarius. Without examining it personally, no one could say who made your violin or how much it is worth.

## Another Fictitious Label

L. F. C., Louisiana.—You are quite right: the inscription you quote—Antonius Stradivarius Cremonensis faciebat anno 1716—does have reference to a famous violin maker. In fact, it is the wording used on the labels of the greatest maker of them all. But don't get excited about this—the same inscription is to be found inside many thousands of violins with which Stradivarius had nothing at all to do. Some of these violins are quite good instruments, but the vast majority of them are very inferior factory products.

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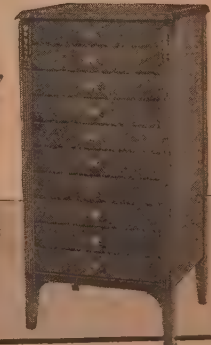
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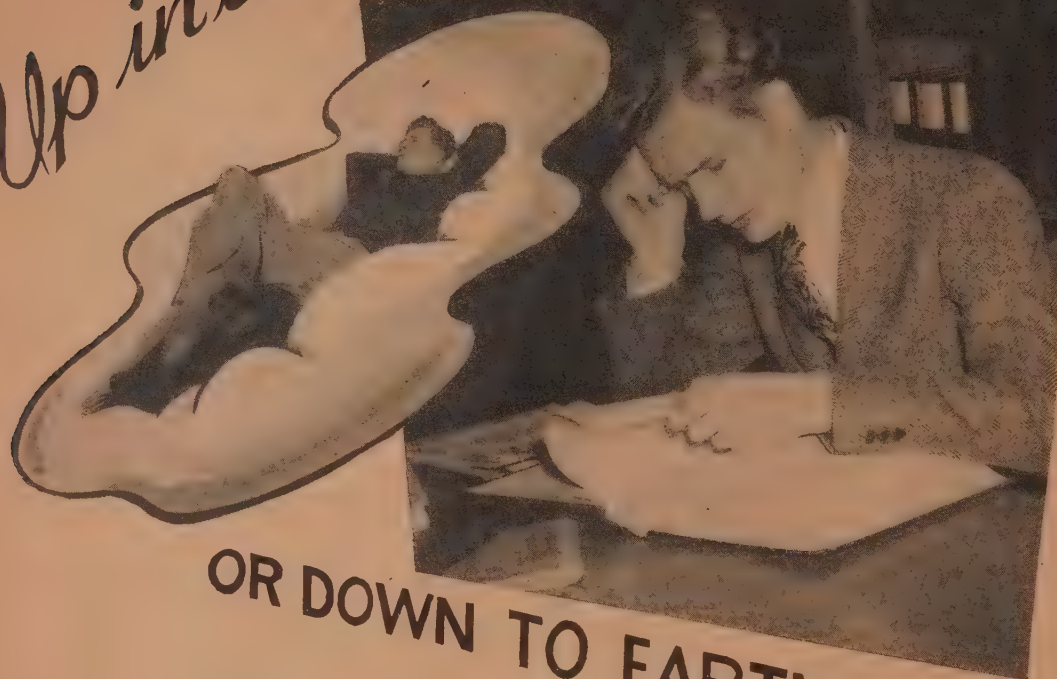
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## Interpretations in Jazz

(Continued from Page 134)

of us. But what has this to do with the development of jazz?

"Simply this: that it requires a great deal more than off-beat rhythms and loud hoots to make jazz. It requires, basi-

cally, two separate kinds of awareness. First, the thorough musical awareness that twenty-five years of steady development have brought to jazz. And, in second place, an awareness of the contemporary scene with all its shadings of feeling. When the young jazz musician comes out of the Conservatory, he still needs to learn much that cannot be taught by books and masters. He needs to learn what people are thinking and feeling; he needs to adjust to the *contemporariness*

of the times and the people whom he wishes to express, and for whom he wishes to interpret life. And human needs of feeling can change overnight! Hence, no doubt, the many kinds of jazz freedoms we find. It's like moving a person from a room with a red light, into another room lit by amber light, it's the same person, but he looks different. And the many jazz forms we find, each with its distinguishing harmonic or stylistic device, represent varying moods, or colors, of the

same human scene.

"In this sense, then, it becomes increasingly difficult to say just where 'good music' leaves off and jazz begins. Jazz is good music—when it sets itself, as earnestly as any other form, to explore and to express the feelings and the conditions of its time. There is good and worthless jazz just as there is good and bad music in the purely classical or romantic styles. But for good jazz, the hit-or-miss days of making a noise and being 'different' are gone. Expressive jazz requires as much scholarship, as much musicianship, as any other kind of music. In addition, it requires a peculiar awareness of form and of the human thoughts and feelings those forms express. The young musician will do well to reflect on the needs of jazz before he gets himself a drum and starts out on a career. If his 'rights' are in good order, he'll have luck!"

## Selling "Music" to the General Public

(Continued from Page 133)

undistinguished civic symphony group refuse the request of a photographer for a similar pose on the ground that it was not dignified—until he heard that his distinguished colleague had complied.

If your symphony or musical group rehearses in its shirt sleeves, don't demand that each man put on his coat and tie for rehearsal pictures. Leonard Bernstein posed for photographs of the New York Symphony rehearsing to inaugurate its first season under his direction and his shirt was open at the throat. Newspapers call this type of informality and authenticity the human interest touch. The public enjoys seeing how you work to achieve your results.

At the same time, do not lend yourself to ridiculous gag pictures that might be suggested. I know one reputable musician who still regrets the lapse in judgment that led him to thrust his hand clutching music into his tuba to portray the absent-minded musician misplacing music. The picture was funny, yes, but it served no earthly point except to make him, and indirectly his profession, the butt of comedy by a Marx brother situation.

### Public Support of Music

Not all artists and pupils can become celebrated, and not all symphonies, operettas, and operas will be excellent. But there is a great need for proving opportunities in the United States and a great need to acquaint the public with music in all of its artistic forms. The interest generated by correct utilization of the press will go a long way toward providing artists with an opportunity to be heard widely and frequently. With public support and sympathy, there is no reason why small towns should not have patronized opera and symphony seasons, just as popular as those in Europe's small towns. But to enlist that public support and sympathy for any musical endeavor in large or small cities, one must reach the public by more than a curt formal announcement or an advertisement buried among other advertisements. Selling music to the public is more than an additional task in presenting a program. It is at once a challenge and a duty and a sale remunerative in terms of prestige, patronage, and achievement.





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## The Violinist Who Thrilled Your Great-Grandmother

(Continued from Page 170)

avoided moonbeams which he considered to be the cause of yellow fever. Ole also had a feeling for auguries and omens. Going down the Ohio River one night, his boat collided with another vessel and sank. Ole managed to swim to shore, his violin case clutched under his arm. "I had a premonition that something like this would happen, so I slept fully dressed in preparation for it," he solemnly told his friends.

His robust sense of humor often plunged him into trouble. In his native Bergen, he refused to send the local police force its usual bloc of free concert tickets. When the cops growled, Ole grudgingly sent the passes, but he placed a green lantern over the seats with this placard: "These free seats reserved for our faithful police!" Everybody laughed. Ole was arrested. During his trial, the judge became fearful when Ole's fans demonstrated outside the courtroom and he ordered the fiddler released.

### Visions of A New Norway

Despite the huge sums he earned—more than a million dollars—Ole was perpetually in debt. One of his greatest follies was the purchase of 10,000 acres of scrubby Pennsylvania land which he grandly dubbed "Oleana." "This shall become the new Norway in America!" Ole boomed to newspapermen. "I shall bring thousands of poor Norwegian immigrants to Oleana and give them land, homes, and employment. My colony shall be a shining example of brotherhood and cooperation."

To make good this promise, Ole scraped feverishly at his fiddle and paid the mounting bills of his new Utopia. Then came the big day when he journeyed to the New York docks to greet one hundred grateful if puzzled steerage passengers from Norway.

Ole bought a gross of costly high fur hats—the foppish kind worn by statesmen and dandies. "These hats shall look wonderful upon the heads of my settlers," he assured the astounded hatter. Long years after, the indestructible fur hats turned up on the heads of Pennsylvania farmers who had inherited them from their fathers and grandfathers. Oleana died in a welter of debts and name-calling. Ole's title to the land was imperfect. But Ole's

despair was short-lived; his spirit was too resilient to be throttled.

Like many showmen of today, Ole was an easy mark for a confidence man or for those with a hard luck story. There was a day, for example, when a glib rascal sold the fiddler a rock in the middle of the Taunton River in Massachusetts for fifty dollars. "This rock is the original landing place of the Vikings," said the con man reverentially. "You'll be proud to own such a relic."

When he was sixty, after his first wife died, Ole married a twenty-year-old girl of Madison, Wisconsin. The nuptials in Madison were distinguished by a display of the presents Ole had collected from his adoring ones throughout the years. The newspapers ran many stories about the gold crown from the citizens of San Francisco, a ring bestowed by the queen of Bavaria, a pin with one hundred and forty diamonds from the queen of Spain, a gold snuff box bestowed by the king of Denmark, and a silver vase from the YMCA of New York. Despite frequent tangles with his in-laws, Ole was happy in this May-December marriage, which lasted until his death.

When Ole Bull died in Norway August 17, 1880, after fifty years of fiddling, it was as if a giant hand had stilled all human activity in his homeland. Everybody stopped work and stood transfixed by personal grief. Again women fought each other—this time, to witness his funeral procession. Fourteen black-swathed steamers formed Ole's funeral cortege, sailing down the Bay of Bergen. Guns boomed in tribute to him.

## A Rich Harvest of Records

(Continued from Page 130)

"Don Giovanni," and a concert aria—*Mentre ti lascio, a figlia.*

A new recording of Brahms' Liebeslieder Walzer enlisting the services of the RCA-Victor Chorale, with Pierre Luboschutz and Genia Nemenoff (duo-pianist), under the direction of the talented Robert Shaw Victor set 1076, is the best performance of this delightful Viennese opus I have ever heard. The recording balance is excellently contrived, and the rhythmic spirit and nuancing of line are especially appreciable.

Finally, we should like to speak of Vic-

tor's first releases of its "Heritage Series"—reissues of famous singers of bygone days. These included discs by Tetrizzini, Mario Ancona, Marcel Journet, Enrico Caruso, and Frances Alda. Ancona, a great lyric baritone, is represented by arias from "Un Ballo in Maschera" and "Faust." Alda is heard in the *Salce*, *Salce* and *Ave Maria* from "Otello." In our estimation, these are the most valuable discs. Journet sings a meretricious air from "Les Huguenots" and another from Gounod's "Philemon et Baucis." Both vocally and stylistically, he is admirable. Tetrizzini is well represented in the *Polonaise* from "Mignon" but her singing of *Voi che sapete* from "Le Nozze di Figaro" is inartistic. Similarly, Caruso is ideally represented in *Ah! fuyez douce image* from "Manon," and less happily represented in an aria from "La juive," made when he was not in good health at the end of his career. These discs are pressed on plastic.

## Lean on Yourself

(Continued from Page 123)

head of a large music publishing firm (Mr. Frank Connor of the Carl Fischer Company), we discussed the need for sustaining musical interest from student days to mature life. Thousands of music students spend large sums of money, invest years of time and labor, only to permit their interest to fade and vanish later in life. This of course may be due to personal indifference, but nevertheless, it is a reflection upon our educational procedure. Our teachers must make it their main purpose to provide their pupils with the enthusiasm, the initiative, the personal independence, and the genuine love for music which induces every musically trained person to want to make music study a part of his daily life indefinitely.

Edward Gibbon (1737-1794), author of the "History of the Decline and Fall of the Roman Empire," called independence "the greatest of earthly blessings." We in America, who make a fetish of independence, should see to it that in our music study our students are trained from the start with the objective that if their music is to be a permanent life joy and inspiration, they must be schooled in musical independence. They must learn to lean on themselves and on no one else.

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# The World of Music

"Music News from Everywhere"

A SYMPOSIUM ON MUSIC CRITICISM will be held at Harvard University, May 1, 2, and 3, in which a number of leading critics and figures in the music world will participate. Archibald T. Davison, professor of music at Harvard, will preside, and Roger Sessions, professor of music at the University of California, will speak. Virgil Thomson will discuss "The Art of Judging Music." Olin Downes will be chairman of the meeting on the third day. New compositions will be performed by Bohuslav Martinu, Walter Piston, Arnold Schoenberg, Aaron Copland, Paul Hindemith, F. Franceso Malipiero, Carlos Chavez, and William Schuman. Attendance at the symposium will be by invitation.



WILLIAM  
SCHUMAN

phony. He has composed much for smaller ensembles and was the first American-born composer to win the Elizabeth Sprague Coolidge prize for chamber music.

JACQUES DE MENASSE'S piano concerto, written in 1939 on commission from the Philharmonic Orchestra of Rotterdam, had its first hearing in the United States on January 6, when it was played by the National Orchestra Association, with Jacques Abram as soloist and Leon Barzin conducting.

THE WALTER W. NAUMBURG Musical Foundation has ruled that all applicants for the auditions in March will be required to have a piece by an American composer ready for performance. This will be the twenty-third annual audition of the foundation.

DOUGLAS MOORE'S Symphony No. 2, which was played for the first time last May by the Paris Broadcasting Orchestra under Robert Lawrence, received its American premiere on January 16 by the Los Angeles Philharmonic Orchestra, conducted by Alfred Wallenstein.

THE NEW ENGLAND OPERA THEATER, in Boston, scored another success in its young career when it presented a double bill on January 10 and 11 consisting of Puccini's "The Cloak" and Gian-Carlo Menotti's "The Old Maid and the Thief," the latter receiving its first performance in Boston. Detailed and intelligent acting are noteworthy characteristics of this company, directed and trained by Boris Goldovsky, who conducted the opening night. Felix Wolfes, the associate conductor, directed the second performance. Principal roles were sung by Evelyn Mekelatos, Phyllis Curtin, Robert Gay, Norman Foster, Paul Frank, Margaret Goldovsky, and Eunice Alberts.

TITO SCHIPA, noted tenor who has not been heard in the United States for a number of years, appeared as soloist with the Detroit Symphony Orchestra conducted by Karl Krueger, on January 23 and 24; and with the Philadelphia La Scala Opera Company on February 5, in a performance of "Lucia di Lammermoor."

THE SIXTH and final regional competition held by the Rachmaninoff Fund in Cleveland, January 11, failed to produce a pianist who could survive the rigid tests set by the fund. Honorable mention was conferred on Eunice Podis of Cleveland. Only two pianists have been selected to compete in the national finals, to be held in New York City in April. They are Gary Graffman and Ruth Geiger, winner and runner-up, respectively, in the Philadelphia regional auditions.

PAUL HINDEMITH'S "Sinfonia Serena," written on a thousand dollar commission of the Dallas Symphony Orchestra, Inc.,

SET SVANHOLM, the Swedish tenor who has proved to be a veritable find by the Metropolitan Opera Association, will remain with the company for the balance of the season. He had been scheduled to return to Sweden in February, but having proved to be such a success in the Wagnerian roles, arrangements have been made with the Royal Opera in Stockholm whereby he will be able to remain to finish out the season.



FRANCO  
AUTORI

THE FIRST PERFORMANCES in Poland of works by three American composers took place on January 3 in Cracow, when Franco Autori, permanent conductor of the Chautauqua Symphony Orchestra, directed the Cracow Philharmonic Orchestra in compositions by Norman Dello Joio, Samuel Barber, and Aaron Copland. Mr. Dello Joio was soloist in his own "Ricercari for Piano" and was obliged to repeat the third movement, so great was the enthusiasm. Copland's "Rodeo Ballet Suite" and Barber's Adagio for Orchestra were equally impressive.

WALLINGFORD RIEGGER has been awarded a one thousand dollar commission from the Alice M. Ditson Fund of Columbia University to write a symphony. The work will be Mr. Riegger's first sym-



received its world premiere February 1 by the Dallas Symphony Orchestra, conducted by Antal Dorati, on the NBC "Parade of Orchestras" broadcast. On February 2 it was played at the regular subscription concert of the orchestra.

**THE PITTSBURGH SYMPHONY ORCHESTRA**, under the direction of Fritz Reiner, celebrated its twentieth anniversary in January, a feature of which was a 7,000-mile tour, during which it gave thirty-eight concerts, including six in Mexico City. The orchestra traveled in a special train consisting of four sleeping cars, a recreation coach, a diner, and baggage cars.

**THE CONNECTICUT SYMPHONY ORCHESTRA**, one of the newest ensembles in the orchestral field, gave its first concert in Bridgeport on February 19. Daniel Saidenberg conducted.

**MAURICE EISENBERG**, 'cellist, was the soloist when Sir Arnold Bax's new 'cello concerto was played on February 26 in London, with the BBC Orchestra under Sir Adrian Boult. In addition to playing a heavy concert schedule throughout England, Mr. Eisenberg held a series of Master Classes in London, beginning late in January.

**CHAUNCEY D. BOND**, President of the National Piano Manufacturers Association, reports that 100,000 pianos were made in the United States in 1946 and predicts that the number will rise to 160,000 in 1947.

**HON. THOMAS E. DEWEY**, Governor of the State of New York, was elected to National Honorary Membership in Phi Mu Alpha Sinfonia Fraternity of America, at the National Convention held in December at Ann Arbor, Michigan. Mr. Dewey was National Historian of the organization from 1922 to 1924.

**THE MAGAZINE**, Review of Recorded Music, will make annual awards for the finest recordings of the year. A board of judges comprised of outstanding music critics of the country will make the selections.



PABLO CASALS

**PABLO CASALS**, distinguished Spanish 'cellist, was honored in London on the occasion of his seventieth birthday on December 29, when an orchestra composed of the most noted British 'cellists, under John Barbirolli, broadcast his *Sardana*, a work for massed 'cellos, which Casals originally wrote for the London Violoncello School in 1927. The French Government also recently honored Dr. Casals by conferring upon him the rank of Grand Officier de la Légion d'Honneur.

**THE MUSICIANS GUILD**, a new group in New York City, presented their first program in January, in which several unusual works were programmed. Perhaps the outstanding number of the evening's music making was the Sextet for two violins, two violas, and two 'cellos by Bohuslav Martinu, contemporary Czech composer. The Kroll Quartet, consisting of William Kroll, Louis Graeler, Nathan Gordon, and Avon Twerdowsky, was as-

sisted in this work by Carlton Cooley, violist, and Fank Miller, 'cellist. Others participating in the program were Joseph Fuchs, violinist, and his sister, Lillian Fuchs, violist, Frank Sheridan, pianist, and Leonard Rose, 'cellist.

## The Choir Invisible

**GRACE MOORE**, internationally famed soprano, star of opera, screen, and radio, was killed on January 26 in Copenhagen, Denmark, when an airplane crashed and burned just a few minutes after taking off for Stockholm. Miss Moore had given a concert the night before in Copenhagen and was scheduled to sing in Stockholm on January 27. The famous singer was born in Jellico, Tennessee, December 5, 1901. She made her debut with the Metropolitan Opera Company in 1928, in "La Bohème." Her most important roles were *Mimi*, *Tosca*, *Manon*, and *Louise*. She began her career in musical comedy and sang in a number of show hits of the day, including the "Music Box Review." Her most famous film role was in "One Night of Love."



GRACE MOORE

**ALBERT C. CAMPBELL**, an original member of the Peerless Quartet, famous in the early days of recording, died at Flushing, New York, on January 25, at the age of seventy-four. He was one of the first singers to make records when the phonograph was being developed by Thomas Edison.

**HARVEY TAYLOR ENDERS**, composer and arranger, and for the past three years president of the Mendelssohn Glee Club of New York, died January 12 in New York City. His age was fifty-four.

**ARCHIBALD SESSIONS**, former organist at the University of Southern California who, during his career had toured in concert with Madam Melba, died in Los Angeles December 8, 1946.

**MAY GARETTSON EVANS**, founder and for thirty-five years superintendent of the Preparatory Department of the Peabody Conservatory of Music in Baltimore, died in that city on January 12 at the age of eighty-one. When she retired in 1930 she had built the conservatory enrollment from three hundred students to a peak of 2,246.

**EUGENE F. MARKS**, composer, organist, teacher, who at one time was director of a conservatory in New York, died in Augusta, Georgia, on January 9, at the age of eighty.

**ADA LILLIAN GORDON**, prominent Detroit music teacher and leader in musical club circles, died in that city on January 16. Miss Gordon was active in Pro Musica, the Women's City Club, and Sigma Alpha Iota Musical Sorority.

## Competitions

**THE THIRD INTERNATIONAL** Competition of Musical Performers in Geneva, Switzerland, will be held from September 22 to October 5. Young artists between the ages of fifteen and thirty may com-

(Continued on Page 180)

## PIANO TEACHERS!

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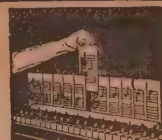
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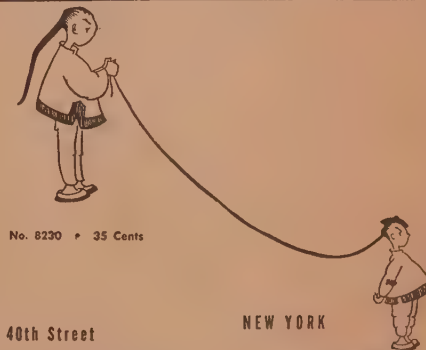
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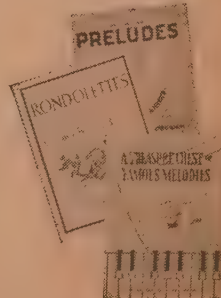
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**CLAYTON F. SUMMY & CO. CHICAGO NEW YORK**





# Junior Etude

Edited by

ELIZABETH A. GEST

## Musician's Picnic

by Lillie M. Jordan

One of the boys in the Music Club suggested having a picnic. "The weather is *sempre* warm these days," he said; "not a *capriccio*, as in April. We can sit out of doors *ad libitum* and a *piacere*." The others responded *con anima* and *fortissimo*. Preparations began *subito*, *assai presto e accelerando*. Choosing a place to go they became *agitato* and argued *con spirito*, but ended *una voce*. At last they started *allegro con moto* for the woods and *piu stretto*. The birds were singing

*dolce con grazia*. The boys and girls were in a *scherzando* mood and danced a *tarentella* and a *gigue*; then becoming *piu serio* they danced a *minuet*, *moderato*, *poco maestoso*. Towards the *finis* of the day they grew *poco a poco* tired and their high spirits began to *morendo* and *perendosi*. They finally walked home *adagio*, *meno mosso*. But they enjoyed the day *molto* and voted for a *riposta* of the picnic. *Encore, encore*, they all cried in *unison*.

## Animal Game

by Betty Griffis

Fill in the blanks in the following song titles with names of animals or something an animal eats. The one filling in the most blanks in a given number of minutes wins.

1. Old \_\_\_\_\_ Tray.
2. Three blind \_\_\_\_\_.
3. \_\_\_\_\_ in the Straw.

4. While Shepherds Watched Their \_\_\_\_\_.
5. Baa, Baa, Black \_\_\_\_\_.
6. Listen to the \_\_\_\_\_.
7. Mary Had a Little \_\_\_\_\_.
8. When the \_\_\_\_\_ Homeward Fly.
9. Coming Through the \_\_\_\_\_.
10. The Old Gray \_\_\_\_\_.

## Henry VIII and his Flutes

MANY people collect things; some collect stamps, others antique glass, dolls, buttons, Indian baskets—most anything will form the basis of hobby collecting. Some collections can be made very cheaply, others require spending lots of money. Some people collect certain things because they really like the things they collect; others do not care particularly for the things they collect, but they enjoy the collecting of them.

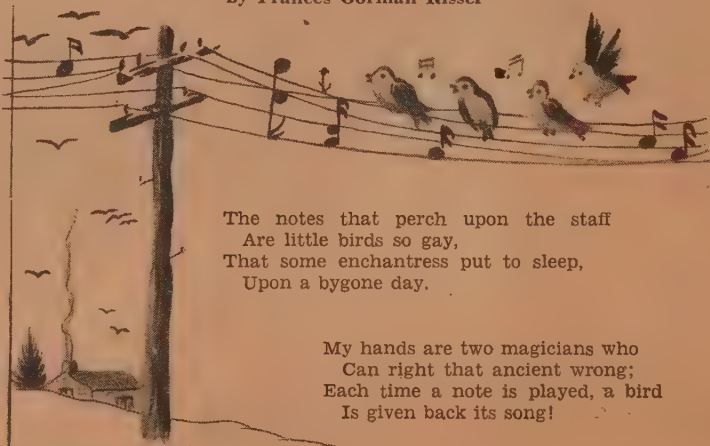
Henry VIII, King of England (1491-1547), it seems liked to collect flutes. He is said to have possessed one hundred and forty-seven flutes. No doubt they were very valuable instruments, as kings usually have the very best of everything. Some of these flutes may have been gifts, for others he probably spent large sums of money. Seventy of his flutes are said to have been recorders. Recorders, you know, are old instruments, much in vogue in the time of Bach; but while they are called flutes, they are not played just as our present-day flutes are played. They are more the shape of a clarinet, and the player blows directly

into the end of the tube, instead of across the tube, as in other flutes.

What do you collect for your hobby? Write and tell the Junior Etude about it. And in this case, you need not write on a musical topic—just tell about what you really enjoy in the way of hobby collecting.

## Enchanted Notes

by Frances Gorman Risser



The notes that perch upon the staff  
Are little birds so gay,  
That some enchantress put to sleep,  
Upon a bygone day.

My hands are two magicians who  
Can right that ancient wrong;  
Each time a note is played, a bird  
Is given back its song!

## Music Boxes

by Paul Fouquet

UNCLE John and Bobby went to the attic and began searching among numerous trunks and boxes that were stored there. "I'm quite sure they are still here, Bobby," Uncle John said. "Ah, here is one," he exclaimed, as he seized an oblong box covered with dust.

"Are you sure that's a music box, Uncle John?" Bobby asked. "I never saw one like that. Do you think it still plays?"

"We'll soon find out, Bob," Uncle John answered, as he worked a lever to wind up the spring. "Notice this long metal cylinder with those hundreds of steel needles that seem to be sticking out of it? And see that metal comb? Its teeth graduate in size like the strings of a piano, long teeth for the low tones, short teeth for the high tones."

Very slowly the cylinder began to revolve and a delicate musical sound tinkled through the air. "I know that tune, Uncle John. That's the *Waltz* from 'Faust.'"

"You're right. And do you see what is happening? The tiny needles of the cylinder are plucking the teeth of the comb, making the musical sounds. The needles are very accurately placed on the cylinder so they will pluck just the correct tones for the piece."

"That's wonderful. Sort of like the holes in a pianola roll. There used to be a player-piano in the gym in school."

Uncle John was searching around the garret as the music box kept pouring out the tinkly tunes. Bobby knew them all, the *Toreador's Song* from "Carmen," *The Coronation March* from "The Prophet" and several others.

"Here's the other one I was hunting for," said Uncle John carrying a square box in his arms, which he laid on top of a trunk and opened.

"Now Bobby, you notice this one is made on a different plan. This music box uses flat metal discs, a different one for each tune, quite like a phonograph record in size and shape. The little prongs under the disc pluck the teeth of the metal comb as the disc revolves. Listen." The music of the *Anvil Chorus* from "Il Trovatore" now sounded clearly as Uncle John continued to wind the lever.

"Are these music boxes very old, Uncle John?" asked Bobby.

"The one with the cylinder is the older. It was brought from Switzerland by your great grandfather. The Swiss clock makers were the first to put the metal comb idea into use. Let's see, that was about the latter part of the eighteenth century. Only a watch or clock maker could have made those very early music boxes. They were really forms of jewelry, often studded with precious stones and made in many sizes and shapes, such as snuff boxes, watches, clocks, books, mugs, toys, dolls, and chairs. They were really very fancy."

"I should say so!" exclaimed Bobby.



An Old Fashioned Music Box

"Especially chairs."

"Yes indeed, the chairs were a riot! When you sat on them out came the tune! They were not as early as some of the other types, though. The music boxes were made larger, as time went on, so they could play longer and by the end of the nineteenth century they were made in vast quantities to supply the demand. There was a music box in nearly every home, as later on there was a phonograph and now a radio or two. With the metal disc it was possible to have a great variety of pieces as the discs could be bought as we buy phonograph records. And believe it or not, music boxes played an important part in spreading a knowledge of good music, even though they were very mechanical and without any means of expression. I myself, when a small child, became familiar with many compositions through these very music boxes we have been playing."

"I bet you wish you had radios then," Bobby almost whispered, without interrupting.

"The charm of the tinkling music box also inspired many composers to write pieces in imitation of them, such as the *Musical Snuffbox*, by Liadoff, and the *Waltzing Doll*, by Poldini, no doubt inspired by the little mechanical dancing dolls with which many of the old music boxes were equipped."

"I can play the *Dancing Doll*, by Poldini, Uncle John. You've heard me play it. And why do you keep those swell music boxes up here in the garret where no one can hear them?"

"Well, Bobby, you make me feel almost ashamed. I really had forgotten all about them until you asked me about music boxes last night. You know, music boxes are more or less being revived now, getting quite the fashion, you might say. We'll dust these off and take them down stairs where they can exert their charms on the present musical generation."

(How many Junior Etuders have music boxes? Maybe you can find one in your own attic.)



## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

### The Advantage of Starting Music When Young

(Prize Winner in Class B)

A young child starting music does not lose interest; he finds it fascinating, exciting, and wonderful. Imagination fills his mind from the very beginning and he also develops a strong connection between himself and his music. A strong tie binds them together. This new world is not strange, it is like a song that never grows old. The road to success is open to the young.

Shirley Davison (Age 12),  
Ohio.

(Prize Winner in Class C)

Cherie Lee Medus (Age 11), Missouri.

### Honorable Mention for Essays:

Anita Morley, Adrian Blecker, Carole Cawthorn, Billie Lester, Freddie Turner, Ethel Weder, Virginia Orscheln, Janice Miller, Muriel McKenny, Marjorie Hart, Mary Belle Shelton, Nancy Burch, Doris Walter, Evelyn Hayes, Jean Wagner.

### DEAR JUNIOR ETUDE:

In our Little Artists Club we have fourteen members, between the age of five and twelve. To become a member we must pass an examination before our teacher; be able to play all major scales and write relative and harmonic minors; play all major and minor chords with syncopated pedal; play all major and minor arpeggios, legato and staccato; name and play I, IV and V chords of all major scales; play a second grade piece at sight; know a number of musical terms; be able to play syncopated and simultaneous pedal; tell the life of some composer from each period and name one of his works; be able to write down some notes as our teacher plays them; play in one class recital or two school programs; and give a studio recital with at least six memorized pieces.

We hope other boys and girls will have as much fun in their music clubs as we do in ours. We are sending you our picture.

From your friend,  
DIANE DIVELESS (Age 11),  
Arizona



LITTLE ARTISTS CLUB  
Phoenix, Arizona

Linda Hutchison, Hermia O'Dell, GeorgeAnn Jensen, Mary Lou Chambers, Jocelyn Jensen, Eve Tomlinson, Patricia Arnold, Robert Williams, Donna Smith, Hazel Green, Barbara McGinnis, Lauralee O'Dell, Marjorie Taylor, Diane Diveless.

### DEAR JUNIOR ETUDE:

I have just been reading THE ETUDE and decided to write to you. I have been taking music lessons for seven years from my mother, who is a music teacher. In the recital I was lucky enough to win one of the two medals that were given. I practice one hour and a quarter every day and also sing in the Junior Choir and Glee Club. I practice some on the pipe organ, too.

From your friend,  
KATIE LEE CURRIN (Age 11),  
North Carolina

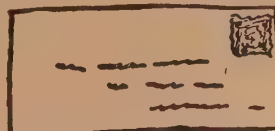
you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any-one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of March. Results of contest will appear in June. Subject for essay contest this month: "My Favorite Piano Piece."

### Addresses

Joan Zett wrote to the Junior Etude, asking for some information, but forgot to give any address. Now, Joan, don't forget an important thing like that the next time; because it was not possible to answer your letter!



Send answers to letters in  
care of Junior Etude

### DEAR JUNIOR ETUDE:

It has been a long time since I wrote to you. I won a couple of prizes about four years ago. I no longer take piano lessons because we have no piano now, but my sister gave me and my brother a trumpet and cornet for



Dwight and Roy Reneker

Christmas. It was the best Christmas present we ever got. We now play in our High School Band and have played at some church programs. We also play the drums, which we used to play in the school band. I hope to be a band leader some day.

From your friend,  
DWIGHT RENEKER (Age 14),  
Pennsylvania

### DEAR JUNIOR ETUDE:

I play the trombone, piano, and pump organ and am in our School band. At present I am practicing second trombone for a quartette. In piano I may possibly have an opportunity to be the accompanist for our Rotary Club.

From your friend,  
JANET MOORE (Age 13),  
New Jersey

### DEAR JUNIOR ETUDE:

I am a boy, twelve years old and I play the trombone and the piano. I have played trombone solos in the band to which I belong. I have entered some of the Junior Etude contests and have received honorable mention. When I get home from school I like to play duets with my mother, or just play alone. My trombone teacher is away now but when he comes back I will take some more lessons. I enjoy music and like to hear the Symphony Orchestras on the radio.

From your friend,  
DONALD R. HUNSBERGER (Age 12),  
Pennsylvania

### Answers to Game

1, dog; 2, mice; 3, turkey; 4, flocks; 5, sheep; 6, mocking bird; 7, lamb; 8, swallows; 9, rye; 10, mare.

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### SUMMER SESSION

June 23—August 1, 1947

### FALL SESSION

September 22, 1947—June 12, 1948

For further information address

ARTHUR H. LARSON, Secretary-Registrar

Eastman School of Music

Rochester, New York



THE COVER FOR THIS MONTH—At just the time we were ready to turn over to the lithographers the cover subject for this March issue of THE ETUDE MUSIC MAGAZINE the sad news came to us of the passing of one of America's great contemporary composers, Charles Wakefield Cadman. The original plans for the March cover were changed, and in memory of Dr. Cadman and to do honor to him for the place he achieved in American music we are presenting on the cover of this issue the unusual but very characteristic portrait of the late Dr. Cadman. This picture was taken in 1935 at the console of the half million dollar "Spreckles" organ located on the grounds of the World's Fair held in San Diego, California.

Charles Wakefield Cadman was born in Johnstown, Pa., December 24, 1881. His middle name came from his mother's maiden name, she having been Carrie Wakefield before her marriage to William Cadman, who was a metallurgist with the Carnegie Steel Co. There is no record that his parents were particularly musical, although his great-grandfather, Samuel Wakefield D.D., L.L.D. was a builder of the first pipe organ west of the Alleghenies.

Charles Wakefield Cadman never was robust in health, but he worked hard to achieve success as a composer. Among his larger works are the operas *Shanewis* and the *Witch of Salem*; and the orchestral works *Oriental Rhapsody*; *Dark Dancers of Mardi Gras*; *Awake, Awake*; and *Festal March in C*. Besides a number of successful operettas, cantatas, and choral works he wrote many songs widely used by leading singers and standing in great favor with the American public. Best known of these are his *At Dawn*; *From the Land of the Sky Blue Water*; *Lilacs*; *Candlelight*; *I Have a Secret*; and *The World's Prayer*.

Dr. Cadman had felt particularly physically distressed early in November, 1946, and eventually had to be rushed to the hospital as a result of a heart attack, dying on December 30, 1946, in Los Angeles a few days after entering the hospital.

#### EVERY TEACHER OF MUSIC CONTRIBUTES TO AMERICA'S MUSICAL PROGRESS

—When this issue of THE ETUDE is distributed the Music Teachers National Association will have had its annual meeting in St. Louis. A little later thousands will attend the sectional Music Educators Conferences which include the Southwestern in Tulsa, Okla., March 12-15; the Northwest in Seattle, Wash., March 19-22; the California-Western in Salt Lake City, Utah, March 30-April 2; The North Central in Indianapolis, Indiana, April 9-12; the Southern in Birmingham, Ala., April 17-19; and the Eastern in Scranton, Pa., April 24-27. Private music teachers will do well to look in on such Conferences.

Not to be overlooked are the fruitful meetings of the New York State Catholic Educators Conference in New York City, March 13-15.

It is worthwhile for every music teacher to be affiliated with a music teachers association. Invaluable is the free exchange of ideas through membership in such groups.

There are thousands of teachers in these United States living in communities where the population in a radius of many miles is not sufficient to support more than one or two music teachers.

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

March, 1947

### ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Adventures of Peter the Piano—An Illustrated Story for Children	
Dorothea J. Byerly	.50
Chapel Echoes—An Album of Sacred and Meditative Music for Pianists Young and Old	.40
Peery	
The Child Tschaiakowsky—Childhood Days of Famous Composers	.20
Lottie Ellsworth Coit and Ruth Bampton	
Ella Ketterer's Book of Piano Pieces—For Piano Solo	.35
Etudes for Every Pianist	.60
Maier	
Fantasy in F-Sharp Minor—For Two Pianos, Four Hands	.50
Ralph Federer	
King Midas—Cantata for Two-Part—Treble Voices	.35
Thaxter-Strong	
Let's Play—A Piano Book for Young Beginners	.25
Ella Ketterer	
Mendelssohn's Organ Works	.75
Kraft	
More Themes from the Great Concertos—For Piano	.40
Henry Levine	
The Music Fun Book—A Work Book for Young Piano Beginners	.25
Virginia Montgomery	
Rhythmic Variety in Piano Music—For the Player of Moderate Attainments	.40
Selected Second Grade Studies for Piano	.25
David Lawton	
Ten Etudettes in Thirds and Sixths—For Piano	.25
Mano-Zucca	
Twenty-Four Short Studies—For Technic and Sight Reading for Piano	.30
L. A. Wilmot	
Twenty Teachable Tunes—For Piano	.25
Opal Louise Hayes	
You Can Play the Piano, Part One	.35
Richter	
You Can Play the Piano, Part Two	.35
Richter	

These are the teachers who find every issue of THE ETUDE particularly helpful and who use all the conveniences offered by the THEODORE PRESSER CO. in giving teachers the opportunity to examine music, maintain studio stocks, and to enjoy charge account privileges. Any established teacher, or anyone ready to enter the teaching profession, is invited to ask for full details. Simply address THEODORE PRESSER CO., 1712 Chestnut Street, Philadelphia 1, Pa.

**RHYTHMIC VARIETY IN PIANO MUSIC, for the Player of Moderate Attainments**—This symposium of third grade piano pieces is an innovation, and should stimulate the musical curiosity of those students who have a limited time for practice. The contents will include some of our most successful publications of the past and several recently published compositions.

One copy may be ordered now at the special Advance of Publication Cash Price of 40 cents postpaid.

**ETUDES FOR EVERY PIANIST and How to Study Them, Selected, Revised, and Edited by Guy Maier**—ETUDE readers will remember the "Technic-of-the-Month" pages conducted by Dr. Maier which began in January, 1941, and continued for several years. In response to numerous requests that these "lessons" be made available in permanent form, the author has assembled the best of them for this book, which is planned for the intermediate grade or early advanced student. The technical applications cover a wide range with emphasis on melodic, chord, staccato, and octave studies.

Eighteen musical etudes comprise the useful contents, drawn from the writings of Stephen Heller, Carl Czerny, Franz Liszt, Frederic Chopin, Sigismund Lebert, and Louis Stark. Each is complete with the original "Technic-of-the-Month" article which appeared in THE ETUDE and which is written in the characteristic style that has made Dr. Maier's work so successful.

No progressive teacher can afford to be without a reference copy of this important book, which may be ordered now in advance of publication at the low cash price of 60 cents, postpaid.

**THE CHILD TSCHAIKOWSKY—Childhood Days of Famous Composers Series, by Lottie Ellsworth Coit and Ruth Bampton**—This new addition to the popular *Childhood Days* series will be greeted with high enthusiasm by the many music teachers who have found the earlier books indispensable. With its illustrations, it will be especially attractive to pupils between five and twelve. A selected list of recordings is included. The six simplified musical selections comprising the major part of the book are themes from *Allegro* of the "Sixth Symphony"; from *Marche Slave*; and from *Piano Concerto No. 1*; *June* (Barcarolle); and, in duet form, *Troika*.

In advance of publication, a single copy may be ordered at the special Cash Price, 20 cents, postpaid.

**MORE THEMES FROM THE GREAT CONCERTOS, for Piano Solo, Compiled and Arranged by Henry Levine**—The widespread, tremendous popularity of THEMES FROM THE GREAT PIANO CONCERTOS and the insistent demand for more books of the same excellence have prompted Mr. Levine to dip once more into the rich resources of the concerto literature. The ten themes and melodies which comprise this second volume have been chosen principally, but not exclusively, from great works for the piano. New arrangements and editing mark all the delightful contents of this book.

At the special Advance of Publication Cash Price, 75 cents, postpaid, one copy may be ordered now.

**CHAPEL ECHOES—An Album of Sacred and Meditative Music for Pianists Young and Old, Compiled and Arranged by Rob Roy Peery**—This compilation of great sacred music is for pianists of grade two-and-one-half attainment. The source of most of its contents is from the choral literature of Bach, Bortniansky, Franck, Gaul, Maunder, and Mendelssohn. Also included are many familiar compositions in easy arrangements, including Adam's *O Holy Night*; Faure's *Palm Branches*; the 17th century melody, *A Joyous Easter Song*; and Kremser's *Prayer of Thanksgiving*. The player also will like the musicianly, easy arrangements of *Ode to Joy* from Beethoven's "Ninth Symphony" and the *Adagio Cantabile* from his "Sonata Pathe'tique"; *Triumphal March* by Grieg; Theme from the "Symphony No. 5 in D" by Haydn; Humperdinck's *Evening Prayer*; *Romanze* from Mozart's "Night Music"; Schubert's *Ave Maria*; and "Finlandia" Choral by Sibelius.

A single copy may be ordered now at the special Advance of Publication Cash Price of 40 cents, postpaid. Copyright restrictions confine the sale of the book to the United States and its possessions.

**KING MIDAS, Cantata for Two-Part Treble Voices, Lyrics by Celia Thaxter, Music by May A. Strong**—For the school music festival here is a charming cantata.

Children love the familiar story of King Midas, whose golden touch brought him despair. Designed especially for the upper elementary grades or the early junior high school years, this two-part cantata, requiring no solo voice, affords tuneful, singable music in easy range with a piano accompaniment not beyond the ability of the average pianist.

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## Business on The Side

(Continued from Page 143)

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"It is interesting to note the way in which the average layman looks upon a conductor; as though he were a time keeper, or time beater, or a kind of human metronome. The first objective of an experienced conductor, however, is to make the music live. It must be brought to life; resurrected from the printed page. This is done, first of all, by stirring the imagination of the players to a sympathetic cooperation in the re-birth of a masterpiece. Cooperation can best be obtained by getting the sincere sympathy of the players; not by dictatorial military orders.

"One important matter which the conductor must face at the outstart is the matter of the entry of themes or parts. The layman, in looking at a conductor of an orchestra of eighty, let us say, thinks that the conductor is leading eighty different individuals. This he does, of course, but he thinks of them as sections. For instance:

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The conductor must hold the intense interest of each of these sixteen or more sections, whether they are playing or not playing. For instance, it is sometimes very difficult for the horns to be ready so that they can come in with precision. The conductor must actually breathe with his brass players, so that they enter at the exact moment after a rest, and

with a quantity of sound that ranges from *pianissimo* to *fortissimo*.

"Climaxes must be very carefully prepared at rehearsal. The orchestra must be held back, in order to reserve enough volume to make a real climax at the proper place. Probably the most difficult test for a conductor is to direct the extremely slow passage. This must be done with great poise and exquisite finish. Such a passage as one finds in *Ase's Death* from the 'Peer Gynt Suite, No. 1' or the *Largo* from Handel's 'Xerxes,' which seemingly are so simple, must be guided with a very sure and certain hand.

"So far as I am concerned, the Philadelphia 'Pops' Orchestra has compensated me for more than the outlay of time, money, and labor I have made. I have a wholesome respect for the industry which has made it possible to secure the funds to help with this interesting project. It is a necessary industry in the food field, but I would be ashamed of myself if I had to conduct my business with such a consuming attention that it deprived me of living and striving to do things that I am now sure bring great joy and inspiration to others, who will carry this inspiration back to cheer their daily work.

"My ambition at this moment, should anything happen to me and my curious, one-man sponsorship, is that the Philadelphia 'Pops' Orchestra will be so firmly established that it will go on indefinitely. Meanwhile, I have the great satisfaction of knowing that I am working for an idealistic project. My business, of which I naturally am proud, is so organized that it is possible for me to take several days before each concert for rehearsals and preparation. Therefore, music becomes my main aim in life. Business is distinctly "on the side."

## The World of Music

(Continued from Page 175)

pete in these classifications: singing, piano, violin, clarinet, and trumpet. All details may be secured from the Secretariat of the International Competition for Musical Performers, Conservatory of Music, Geneva, Switzerland.

THE FIFTH ANNUAL CONTEST for young composers, sponsored by the Student Division of the National Federation of Music Clubs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the instrumental awards are one hundred dollars and fifty dollars. The contest closes April 1, 1947, and full details may be secured from the chairman, 115 West 73rd Street, New York 28, N. Y.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall reflect the spirit and tradition of the Jewish people." The closing date is September 1, 1947. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

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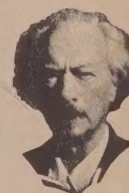
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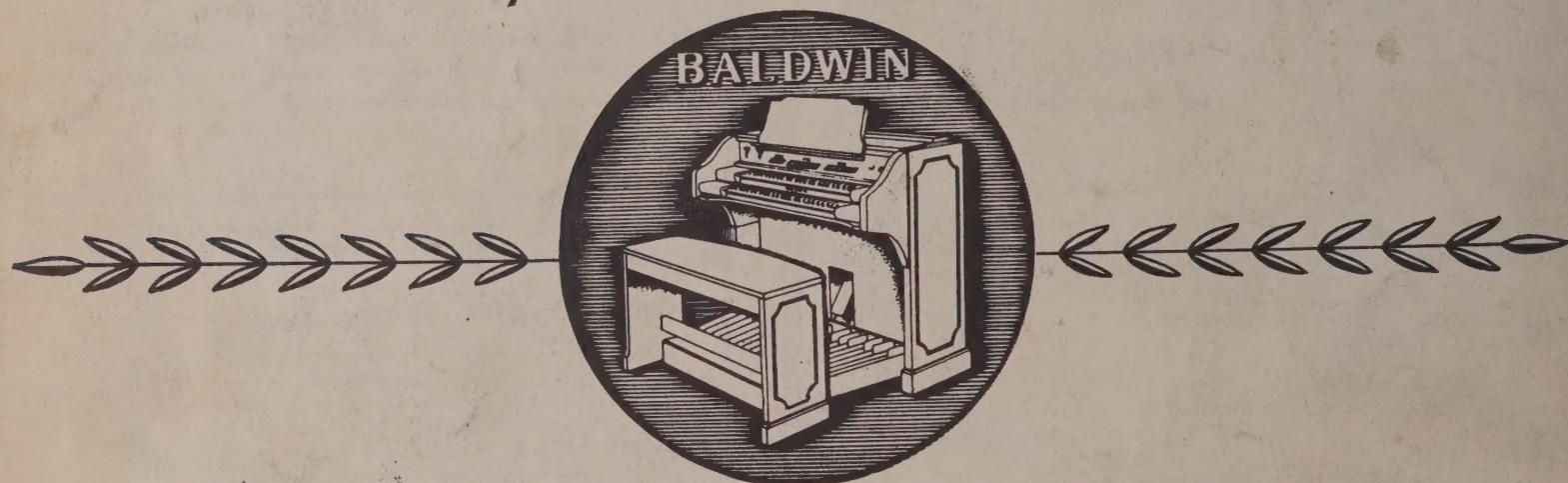
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